



The Antiquary.



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Old Storied Houses: Chastleton.

THIS mansion is situated about six miles from Chipping Norton. It is the beau-ideal of an old ancestral hall. The grand old gabled house, with its lofty square towers and rusty roof of lichen growth; the quaint little church (which contains some fine brasses, and is remarkable for having its tower curiously placed over the south porch) nestling by its side; and the old entrance gateway and dovecote in front, form a picture which cannot easily be forgotten; and it is almost impossible for any verbal description to do justice to the many and varied wonders it possesses. A good view of the front of the house will be found in Joseph Skelton's *Engraved Illustrations of Oxfordshire*.

Before we enter we must have a look at the old-fashioned garden, with its sun-dial, fantastically-shaped box-trees, and ancient bowling-green.

Chastleton House was built by Walter Jones, Esq., between the years 1603 and 1630, and is a fine example of Early Jacobean domestic architecture. The estate, it appears, was purchased by him from Robert Catesby, the projector of the Gunpowder Plot, who sold the manor to provide funds for carrying on that notorious conspiracy. The following letter, mentioned in Jardine's *History of the Gunpowder Plot*, was written from Chastleton by Catesby's cousin, Thomas Winter, to his brother-in-law, John Grant:

"If I may with my sister's good leave, lett me entreat you, Brother, to come over Saturday next to us at Chastleton. I can assure you of kind welcome, and your ac-

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quaintance with my cousin Catesby will nothing repent you. I could wish Doll here, but our life is monastical without women. Comend me to your mother,

"And so adio,

"THOS. WINTER."

The house from which this letter was written was one which existed anterior to the present mansion; it was situated in the site of the present garden. Some of the debris of this house, fragments of ornamental plaster mouldings, etc., were recently discovered in cutting through a bank, and are still preserved.

Directly we enter we are carried back, as if by magic, nearly three centuries, for every detail of the marvellous interior dates with the house.

The old hall, with its raised dais, carved screen, and panelling, is a noble and lofty apartment, full of antique furniture. All around hang representatives of the staunch Royalist family, among whom Walter Jones (the builder of the house) occupies a dignified position over the wide open fireplace, amid numerous swords and breastplates. His wife, Eleanor Pope, Maid of Honour to Queen Elizabeth, hangs close by; and we may state here a remarkable fact, that the golden ring represented on her finger is still in the possession of Miss Whitmore Jones, the present owner of the house (and last representative of the Joneses). There are also fine old paintings of her son, Henry Jones, and his wife, Ann Fettiplace; Henry Jones, Chancellor of Bristol, and his brave brother, Captain Arthur Jones (whom we shall have occasion to mention hereafter), who looks as ready as ever to fight for the King and the cause; and his sword, which, by its appearance, has evidently done good service, hangs proudly by its master.

From the hall we ramble through many fine tapestried and panelled rooms, full of mystic cabinets and quaint high-backed Stuart and Elizabethan chairs, and ascend one of the gigantic and gloomy worm-eaten oak staircases to a labyrinth of rooms and corridors, each surpassing the other in antiquarian interest.

A highly enriched doorway leads to the curious old drawing-room, formerly known as

"The Great Chamber," one of the most interesting apartments in the house. It is wainscoted to the ceiling with exquisite ornamental carvings. Around this room, near the cornice, are twenty-four small square paintings on the panels, representing twelve Prophets and twelve Sibyls, after the style of the Sextine Chapel at Rome. The huge marble chimneypiece has in the centre the Jones arms, and the ceiling, with its massive pendants, is a most beautiful example of Jacobean workmanship. This room forms

Not far off is a genuine old-fashioned library, abounding in curious and valuable works of ancient date. The bedrooms are particularly striking. They are all hung with the original tapestry and arras that was made for them. One of these old rooms, apart from the rest, and entered by a stout oak door that could stand a siege, looks the very perfection of a haunted room; and an indescribable gloom takes hold of us, filling us with an undefined sense of awe and mystery. The sombre tapestry and heavy faded window-



CHASTLETON HOUSE.

one of Nash's pictures in his celebrated work, *Old English Mansions*, but we cannot help saying he has not done justice to it. We may mention here that an original water-colour drawing by him of the hall hangs in one of the passages downstairs.

Sauntering along one of the twisting corridors, we notice four very ancient and curious portraits looking particularly severe, perhaps because they do not occupy a more distinguished position in the house, as they doubtless think they deserve, being no less than the celebrated Fathers of the Church: St. Jerome, St. Augustine, St. Ambrose, and Pope Gregory.

curtains harmonize with the hangings of the great gloomy bedstead, the identical state-bed from old Woodstock Palace, on which good Queen Bess slept. Above the tapestry is a frieze of ornamental parquetry, and the fireplace, with its ancient fire-dogs, has some quaint carved figures over it. The massive oak bedsteads, antique dressing-tables, mirrors, and the coverlets exquisitely embroidered and enriched with needlework, in these delightful old rooms, form quite a museum in themselves.

Of course an old mansion like this must possess a "Priest's Hole," or secret chamber; and one has not to look far, for in a corner

of one of the bedrooms is a hidden door (originally screened with arras), which leads to a small panelled room, receiving light from a little window in one of the front gable projections of the house. To this chamber Captain Arthur Jones owed his life at the time of the Civil War. After the fatal battle of Worcester, he rode hastily back to Chastleton, being closely pursued by a party of Roundhead soldiers. His wife, a lady of great courage (whose portrait hangs near that of her husband in the hall), had just time to conceal him when his enemies came up and insisted on searching the house for the fugitive Cavalier. She conducted them over it herself, but their search was fruitless; their suspicions, however, being in some way aroused, they insisted on remaining that night in the bedroom, which was the only outlet from the secret chamber.

Mrs. Arthur Jones made no objection whatever, and sent them up an ample supper, and a good store of wine, which she had previously carefully drugged.

When time had elapsed for the drug to effect its purpose, she stole cautiously upstairs, and listened outside the door, but hearing no signs of life, she stole in, having even to walk between the sleeping Roundheads, and brought her husband safely out of his dangerous quarters. A fresh horse was ready for him, and before his enemies awoke, he was far beyond their reach, and his escape was thus safely effected. There is no doubt as to the veracity of this thrilling story, as it comes direct from the present estimable representative of the ancient family.

How delightful it is to ramble about such a grand old house as this! We have quite forgotten our inartistic nineteenth-century houses now. The very glass in the old stone mullioned windows is contemporary with the house, and even when we peep into the curious old chests and cabinets, which are countless in number, we discern either a gorgeous satin coat of the time of George I., a lady's wedding-dress a century older, or the identical old Jacobean ruffs and frills which are represented in the portraits of the Joneses in the hall and elsewhere.

The most interesting relics, however, which belong to the house are a miniature of

Charles I. on copper, and a Bible given by that monarch to Bishop Juxon on the scaffold. This Bible was afterwards frequently used by the bishop at divine service, which was occasionally held in the hall at Chastleton.

The miniature was discovered in a secret drawer of an old bureau, not very many years ago; it is oval, and measures 3 inches by 1½, representing the King with the Order of St. George. A very curious set of pictures drawn on talc, illustrating the life of the ill-fated monarch from his coronation to his



ENTRANCE GATE.

execution, accompanies the miniature. A member of the Jones family thus writes concerning this curiosity: "They consist of a face and bust in one miniature, in a case, accompanied with a set of eight or nine pictures drawn on talc, being different scenes or dresses, which are to be laid on the miniature, so that the face of the miniature appears through a hole left for that purpose; and thus the one miniature does duty in every one of the talc pictures. These were accidentally discovered some twenty years ago. The miniature was well known, and was supposed to be complete in itself; but

one day, whilst being handled by one of the family, then quite a child, it fell to the ground, and being in that way forced open at the back, those talc pictures were brought to light. The careful manner in which they had been concealed, and the miniature thereby made to appear no more than an ordinary portrait, seems to warrant the suggestion that they were in the first instance the property of some affectionate adherent of Charles, whose prudence persuaded him to conceal what his loyalty no doubt taught him to value very highly. There is no direct evidence to show that they belonged to Bishop Juxon, nor is there any tradition that I ever heard connected with them. The two concluding pictures of the series represent the decapitated head in the hand of the executioner, and a hand placing the martyr's crown upon the brows."

The Bible was given by the widow of the last baronet of the Juxon family (who was grand-nephew to the bishop) to the then proprietor of Chastleton, John Jones; and it is not unlikely she also gave the miniature to him, or one of the family, at the same time.

The following description, written by William Whitmore Jones, with an illustration of the Bible, will be found in the *Gentleman's Magazine* for February, 1867:

"The Bible is a quarto volume, handsomely bound in gold stamped leather. The Royal arms, with the initials C. R., are impressed in the middle of each cover, and the rest of the space is filled with a pattern of the Tudor rose, the thistle, and the fleur-de-lis. The book was originally tied together by two broad blue ribbons, but one of these has been torn from the cover. The Bible shows evidence of having been in constant use. The date is 1629, the fourth year of King Charles's reign. On a blank leaf at the end of the volume is written 'Juxon, Compton, Gloucestershire.'

"There is a curious genealogy from Adam to Christ in the commencement—a shield, with a separate device, being given to each of the twelve tribes. There is also a map of the countries mentioned in the Bible, in which the Mediterranean is called the 'Middle Earth Sea.' In this sea there is depicted a mermaid combing her hair and holding in

her hand a glass; also Jonah's whale, Leviathan, and four ships. The Israelites are represented in the act of passing through the Red Sea, followed by the Egyptians; and below, the verse from 1 Corinthians, chap. x.: 'They were all baptized unto Moses in the cloud and in the sea.' The map is filled with illustrations of the chief events in the Old and New Testament, with passages of the Scripture written underneath; but some of the illustrations are so small, or so badly engraved, that it is difficult to discover what they mean."

We may mention here that King Charles slept at the White Hart Inn, Moreton-in-the-Marsh (which is about five miles from Chastleton), on his way to Evesham, on Tuesday, July 2nd, 1644. This old-fashioned town is well worth antiquarian study, having much fifteenth-century work in the doorways and windows of the old houses.

But to return to Chastleton. There is a savage obscurity and vastness about the old deserted dimly lighted rooms on the top story which is very striking. Among these is the gallery or ballroom, upwards of 80 feet long, and 19 wide. The ceiling, which is semicircular, is enriched with ornamental panelling in plaster, and above the windows that light each end of the room are huge monster heads devised in the parquetry.

When the long shadows thrown by the last glimpse of the setting sun have disappeared, the wan faint twilight gives the quaint old rooms a weird and enchanted appearance. The superstitious would certainly not feel comfortable alone here at this hour, for the huge banisters of the gloomy and crumbling staircases are now ghosts—the grotesque figures over the fireplaces have now an unnatural expression, and the strange portraits of people who have been in their graves at least two centuries, look now life-like and animated, and seem to watch our every movement—

Not merely with the mimic life that lies
Within the compass of art's simulation:
Their souls were looking thro' their painted eyes
With awful speculation.

We hear strange noises, too, everywhere: doors open and shut of their own accord, the faded tapestries and sombre bed-hangings

wave and rustle, and—though we walk quietly, half afraid to hear the echo of our own footsteps creaking on the oaken floors—the slightest sigh of the wind in the ominous-looking tall trees around makes us shudder unaccountably. We know not why, but at this hour we feel a relief to be once more in the open air; and as we leave the grand old mansion, full of old-world associations, we turn and give it a look of the warmest admiration, for in the dim twilight it has an appearance of even lordly grandeur, though the picture impressed upon our minds is that of a haunted house.

All is silent within and around,—
The ghostly house and the ghostly trees
Sleep in the heat with never a sound
Of human voices, of freshening breeze.

A. FEA.



The Pedlar of Swaffham.

SOME time ago a full account of this tradition was given in the *Anti-quary*,* and Mr. Gomme referred to a paper by Professor Cowell, read before the Cambridge Antiquarian Society, on the same subject, in which interesting variants were cited from Dort, in Holland, and also from the Persian poem of the *Masnavi*. I have not had the pleasure of reading Professor Cowell's remarks, and I do not therefore know whether he has noticed any of the stories I am about to refer to. But even if they are mentioned by him, I have thought that, as the *Communications* of the learned society in question are inaccessible to a large number of the readers of the *Anti-quary*, it may not be an altogether superfluous labour to add a few more instances to those which have already appeared in these pages.

The best known version of the tale is found in the *History of Prince Zeyn Alasnam and the King of the Genii*, one of those delightful narratives which Galland inserted—no one knows whence—in his translation of the *Arabian Nights*, but which are not found in any of the Eastern manuscripts. The Prince, it will be remembered, having dis-

sipated his wealth, had fallen into profound melancholy, when one night an old man appeared to him in a dream, and directed him, if he wished to see the end of his affliction, to visit Cairo, where good fortune attended him. Upon the faith of this dream, and in spite of his mother's ridicule, he set out without delay, and on arriving, worn out with his journey, he alighted at the door of a mosque and fell asleep. Again the old man appeared to him, and, declaring himself satisfied with his courage and firmness, commanded him to return to his palace at Balsora, where he would find immense riches, such as no king had ever possessed. Greatly chagrined, the Prince betook himself again to his home, and the night following his arrival the vision was again repeated. The phantom instructed him to take a pickaxe, and dig in the cabinet of the deceased king, his father, where he would discover a treasure. His confidence was revived; he obeyed the instructions, and not only obtained surprising riches, but ultimately, as we know, a wife of perfect beauty and unsullied virtue.

This story reeks with too true an aroma of Oriental imagination to have been the invention of M. Galland. The comparatively commonplace adventure of the Chapman of Swaffham is here enshrined in the glory we are used to find surrounding the good Haroun Alraschid, his compeers, and their doings. But there is another version of the tale undoubtedly found in the manuscripts of the *Nights*, which in the manner of its telling bears a greater affinity to our own traditions. We are told that a wealthy man of Baghdad who had become poor was one night directed in a dream, "Verily thy fortune is in Cairo; go thither, and seek it." So he set out, and on arriving there he, too, lay down to sleep in a mosque. During the night some robbers entered through the mosque into an adjoining house; but an alarm being given they escaped, and the Chief of Police finding our hero asleep in the sacred building laid hold of him, beat him, and cast him into gaol. After three days the Wali sent for him to question him; and when he learnt whence he came, and what had brought him to Cairo, he burst out laughing and replied, "O man of little wit, thrice have I seen in a dream

* Vol. x., pp. 182, 202; xi., p. 167; xii., p. 121.

one who said to me: 'There is in Baghdad a house in such a district and of such a fashion, and its courtyard is laid out garden-wise, at the lower end whereof is a jetting fountain, and under the same a great sum of money lieth buried. Go thither and take it.' Yet I went not; but thou, of the briefness of thy wit, hast journeyed from place to place on the faith of a dream, which was but an idle galimatias of sleep." And taking compassion on him the Wali gave the poor fellow money to take him home again. Homeward he accordingly went, and found the gold in the situation described by the Wali, which was in his own garden.*

It will here be seen that, making allowance for the difference of circumstances, the Wali's address to the man of Baghdad is, in tone and substance, a complete parallel with that of the London shopkeeper's advice to the pedlar. But the expression made use of by the apparition, "Verily thy fortune is in Cairo," is much more striking than the simple prediction of "joyful news." This phrase is perhaps tinged with Mohammedan fatalism, and its reappearance in the variant I am about to cite from Palermo may indicate a direct importation of the story by the Saracen conquerors of Sicily. It is related that there was at Palermo a man who gained his living by pickling tunny, and selling it on the Piazza di Ballaro. Three nights successively he dreamed that one appeared to him and said, "Dost thou wish to find thy fortune (*sorte*)? Go beneath the bridge of the Teste and thou shalt find it." After the third occasion he goes to the spot, and beneath the bridge he sees a man all in rags, but being frightened he retires. The other, however, calls him back, discloses himself as his fortune, and orders him to look that night at midnight at the place where he has put the barrels of tunny:

* Burton's *Arabian Nights*, vol. iv., p. 289. Lane's translation, vol. ii., p. 514, ed. 1840; p. 460, ed. 1883. In a note Lane mentions that the same anecdote is related by an Arabic writer of the reign of El-Mamoon, son of Haroun Alraschid, who died A.D. 835; and the editor of the last edition adds that he has also found it in another Oriental MS. in Mr. Lane's possession, "with the difference that it is there related of an Egyptian saint who travelled to Baghdad, and was, in the same manner as above described, directed to his house in El-Fustât." Just the converse of the story in the text.

"There dig, descend, and that which thou shalt find is thine." The tunny-seller in compliance with this instruction procures a pickaxe, and at midnight he begins to dig. Lifting a large flat stone he finds a staircase, and at the bottom "a magazine all full of golden money, and then jars and pots of alchymy and cheese-horses of gold." He becomes so rich that he lends the King of Spain "a million" to enable him to carry on his wars. The King in return makes him Viceroy of Sicily with plenary powers, and, being unable to repay the money, ultimately raises him to the dignities of prince and duke. The details of this part of the story do not concern us here.* Dr. Pitré, from whose admirable collection of Sicilian folk-lore I take the legend, states that it is very well known throughout the island. This is not unnatural, seeing that it has become attached to the noble family of the Pignatelli, who claim descent from the lucky seller of pickled tunny.

Denmark boasts two traditions of a similar character; one of these is located at Tanslet, on the island of Alsen, and the other at Erritsø, near Fredericia. The latter is given at length by Thorpe, in his *Northern Mythology*. It is to this effect: Many years ago a very poor man, living at Erritsø, said, one day, "If I had a large sum of money, I would build a church for the parish." The following night he dreamed that if he went to the south bridge at Veile he would make his fortune. He took the hint; but walked to and fro on the bridge until it grew late, without seeing any sign of good fortune. Just as he was about to leave an officer accosted him, inquiring why he had spent the whole day on the bridge. On telling his dream the officer replied that he had also dreamed, the same night, that in a barn at Erritsø, belonging to a certain man, a treasure lay buried. The name he mentioned was the man's own. The latter kept his counsel, hastened home, found the treasure, and built the church.†

The building of Dundonald Castle, in Ayrshire, formerly the seat of King Robert II. of Scotland, is connected with a similar

* G. Pitré, *Fiabe Novelle e Racconti Popolari Siciliani*, vol. iv., p. 11.

† Thorpe, vol. ii., p. 253, from *Danmark's Folkesagn samlede af J. M. Thiele*, 2 vols. Copenhagen, 1843.

legend. The traditional name of the builder is Donald Din, of whom the following rhyme is current :

Donald Din
Built his house without a pin.

This alludes to the belief that the castle was constructed entirely of stone, without the use of wood. Donald, originally poor, "dreamed thrice in one night that if he were to go to London Bridge he would become a wealthy man. He went accordingly, saw a man looking over the parapet of the bridge, whom he accosted courteously, and, after a little conversation, intrusted with the secret of the occasion of his visiting London Bridge. The stranger told him that he had made a very foolish errand, for he himself had once had a similar vision, which directed him to go to a certain spot in Ayrshire, in Scotland, where he would find a vast treasure, and, for his part, he had never once thought of obeying the injunction. From his description of the spot, the sly Scotsman at once perceived that the treasure in question must be concealed in no other place than his own humble kail-yard at home, to which he immediately repaired, in full expectation of finding it. Nor was he disappointed, for, after destroying many good and promising cabbages, and completely cracking credit with his wife, who esteemed him mad, he found a large potful of gold coin, with the proceeds of which he built a stout castle for himself, and became the founder of a flourishing family."*

This narrative seems to have taken its present shape in modern and peaceable times, when it had become possible, not only to found a family by means of money, but also to travel to London and back with ease. Robert Chambers, in recording the story, notes further that it "is localized in almost every district of Scotland, *always referring to London Bridge*," for which he assigns the reason that "the fame of Queen Maud's singular erection seems to have reached this remote country at a very early period." But is this the real reason? Of this more anon.

I was at first inclined to think the Ayrshire peasant's outspoken wife a modern and accidental embellishment, similar to the mention of London Bridge. This hasty conclusion is,

* R. Chambers, *Popular Rhymes of Scotland*, p. 236.

however, not in accordance with fact ; for we find that Donald Din's good lady's temper was far from being an unknown thing among an Asiatic and polygamous race at the time when the Turkish *History of the Forty Vizirs* (or the original Arabic, whence it professes to be adapted) was written. The tale in question is not, indeed, found in the oldest copies of that work, which date back probably to the early part of the fifteenth century. But then these copies are confessedly imperfect ; and after all, unjust conjugal depreciation is a common human experience. The Turkish compiler, at any rate, tells the tale with pointed humour. A water-seller of Cairo gives to his only son's teacher the camel wherewith he carried on his trade as the only fitting recompense for teaching the boy to read the *Koran*—so great was his respect for that sacred book. Whereupon his wife upbraids him with indescribable clamour for his lavishness in thus reducing himself and his family to want : "Out on thee, husband ! art thou mad ? Where are thy senses gone ?" Nu'mān bows his head before the storm, and in his distress falls asleep. A white-bearded, radiant elder appears to him in a dream, and says : "O Nu'mān, thy portion is in Damascus ; go, take it." This is thrice repeated, and the hero determines to obey, in spite of his wife's opposition, arising from her fear that he means to desert her because of her complaints. On reaching Damascus he seeks, as usual, a mosque, and receives from a man who has been baking a loaf of new bread. He eats it, and again sleeps, when the elder once more comes to him in a vision and directs him to return—he has received his portion. Not altogether content, he goes back to his home and meets with that reception from his wife which he doubtless expected : "Out on thee, husband ! thou art become mad ; thou art a worthless man. Had thy senses been in thy head, thou hadst not given away our camel, the source of our support, and left us thus friendless and hungry and thirsty ; not a day but thou doest some mad thing." Nu'mān's heart was broken by the weariness of the road and the complaining of the woman. But the Friend of Woe comes to his assistance a third time ; and the elder appears thrice again in dreams to him, bidding him dig close by him : his provision

is there. As might be supposed, his wife's bitter tongue is again loosened when he takes a pickaxe and shovel and begins to comply with this order. She mocks him and is deaf to his appeals for help, until at length he comes upon a marble slab. Then "the woman saw the marble, and saying in herself, 'This is not empty,' she asked the pickaxe from Nu'mān. Nu'mān said, 'Have patience a little longer.' The woman said, 'Thou art weary.' Nu'mān replied, 'Now I am rested.' Quoth the woman, 'I am sorry for thee; thou dost not know kindness.'" In the end Nu'mān uncovers a well, into which descending he finds a royal vase full of sequins. Thereupon his wife throws her arms around his neck, crying out, "O my noble little husband! Blessed be God for thy luck and thy fortune!" Her tone changes, however, when Nu'mān announces his intention of carrying the treasure to the King, and only asking for a bare subsistence; but he goes, notwithstanding. The King orders the money to be examined, and it is found to be superscribed: "This is an alms from before God to Nu'mān, by reason of his respect towards the *Koran*."*

In outline this tale approaches more nearly than any other with which I am acquainted to the *History of Zeyn Alasnam*. Its religious motif is not unlike that of many European narratives of hidden treasure, though it is not usual in those belonging to the present group. The Danish legend cited above is, however, an example. One difference between the Eastern and European variants should be noticed. An Oriental naturally resorts first to a mosque on his arrival in a foreign city; and therefore it is easy to understand why the vision or adventure causing the hero's return to his house should be connected with the sacred edifice. But wherefore should a *bridge* be the spot selected for the corresponding incident in Western story? Not having seen Professor Cowell's paper, I do not know the details of the legend of Dort; but it is certainly very curious that, so far as they have been recorded, all the other European variants

refer to a *bridge* as the place where the lucky man is to find his fortune, or to hear joyful news.* In England and Scotland it is almost, if not quite, always London Bridge; in other countries other and perhaps less remarkable bridges are chosen. A search for some earlier version in the West would perhaps result in the discovery of an explanation for this. Meantime it may not be out of place to remark that in the traditions of many nations the genius of Fate or Fortune is connected with the water. The Teutonic Norns will be in everyone's mind; but even more unmistakable examples are common, particularly in Sicilian folk-lore.

None of the foregoing variants include the incident of the discovery of the second pot of gold in consequence of the inscription on the first. Chambers gives this as a separate story, mentioning it vaguely as coming from the south of Scotland. In this case the first pot was found in digging after a thrice-repeated dream; but it was empty. The characters encircling its rim were deciphered years afterwards by a pedlar, and the second pot, of course, amply compensated for the previous disappointment. It is easy to believe that this incident really belongs to another and a different tale of a treasure revealed in a dream. Such tales are numerous enough. The peculiarity of "The Pedlar of Swaffham" and its congeners is, that the hero is directed to go to a distant place, and then sent back to his starting-point to unearth the hoard. This circuitous mode of procedure is explained only in the *History of Zeyn Alasnam*, which may, therefore, in spite of its literary trappings, really represent a more primitive form than the popular versions. From this point of view it would be specially interesting to have before us the ancient version mentioned by Lane in a note referred to on a previous page.

E. SIDNEY HARTLAND.

* Since the above was written, Mr. W. A. Clouston has kindly sent me a transcript of the Dort legend. It also refers to a *bridge*. Mr. Clouston has also favoured me with an extract from a tale by Musæus, a German novelist of the last century, entitled *The Grateful Ghost*, embodying a similar legend, the scene of which is laid at Bremen. This points to some German variant as yet untraced.

* E. J. W. Gibb's translation of *The History of the Forty Vesirs*, p. 278. Mr. Gibb, it is understood, proposes to translate another Turkish work dating from the end of the last century, containing another version of the story.



Fairfax House: Putney.

BY T. FAIRMAN ORDISH.

MANY of our readers doubtless know this fine old mansion in High Street, Putney, and will have felt much concern at the announcement of its proposed demolition. There appears to be some confusion as to its history. A lady who resided in the house many years claims for it an origin much earlier than that assigned to it by Mr. Thackeray Turner, who called attention to its impending fate in the *Standard* newspaper. In an interesting letter to the same journal, this lady writes:

"The house was built by Abraham Dawes, a merchant, in the reign of Henry VIII. Queen Elizabeth used to breakfast in the oak-panelled drawing-room when waiting for the tide to ford the river on her journeys from Sheen to London. This gave it the name of the Queen's House, by which it is called in the older documents, and by which it was known till the present name was given, after General Fairfax was quartered there. The house was added to in Queen Anne's reign; this date is given on one of the two sun-dials on the walls. Much more lofty rooms were built over the low drawing-room."

The *Daily Telegraph* made a strong plea for the house in a leading article a few days later; but here again we have a different account of its origin:

"As likely as not the old red-brick mansion situated in High Street, Putney—and a most picturesque object—never sheltered the Roundhead General after whom it is named. That, however, is a matter of comparatively slight importance. Undoubtedly it was erected, much as we see it now, at some time between the reigns of James I. and Charles II. A beautiful relic of the past it is, of goodly proportions, and pleasant to look upon, and as yet undecayed. To pull it down would be 'worse than a crime; it would be a blunder.'"

So far as published sources of information are concerned, the *Telegraph* writer was justified in expressing that doubt as to the connection of General Fairfax with the house which is called after his name. If the published information be wrong, it is to be hoped

that the present time, when public interest is aroused in the old house, will be utilized for settling the uncertainty clearly and authoritatively. In the meanwhile, as it sometimes happens that those not so immediately concerned know the history of a place better than they who reside in it, we will take a glance at what history there is of Fairfax House in type.

Imprimis, Lysons, and his *Environs of London*, date 1792. All the other books follow him with remarkable exactitude. These works are: Manning's *History and Antiquities of Surrey* (1814); Brayley's *Topographical History of Surrey* (1841); *The Old Houses of Putney*, by Miss Guthrie (1870); Walford's *Old and New London*; and the *Handbook to London Environs*. In none of them is attention called to the fact that Fairfax was not quartered in the house which bears his name. Miss Guthrie eludes the difficulty thus: "Fairfax House is believed to have been built by a gentleman of that name in the reign of Elizabeth."

But the divergence and confusion are sufficiently plain; and from misty distances appear greater than they really are. If the facts are put before the reader—and they make a very interesting little study to those who are fond of microcosms of history—the most likely explanation of the discrepancy will doubtless present itself.

The house in which Fairfax actually lived (whether the Fairfax House of to-day be identical with it we will consider presently) has a really notable history. In 1647, when the General was quartered there, it was in possession of the Wymondsold family. Lysons tells us that "on the same site was anciently a mansion belonging to the Welbecks, several of which family lie buried in the chancel at Putney. The present house" (Lysons wrote in 1792) "was built in the year 1596 by John Lacy, citizen and cloth-worker, as appears from some records of the manor of Wimbledon. The ceiling of the drawing-room was ornamented with the cloth-workers' arms." In *Old Houses of Putney* we get the following additional information, which is a little vague as to its source:

"After making note of the following entry from the churchwarden's accounts at Fulham:

"Paid for the Queen's Majestie's being

at Putney, for vyttals for the ringers two shillings and eightpence,' the historian we quote [not named] goes on to remark:

"It appears from several subsequent entries that the Queen's visits to Putney were to a Mr. Lacy, citizen of the Clothworkers' Company. Her Majesty, no doubt, derived either convenience or amusement from his acquaintance, for she seems to have honoured him more frequently with her company than any other of her subjects, and sometimes stayed at Putney two or three nights."*

Lysons found (vol. i. 406) that Queen Elizabeth visited Putney in 1584 and 1599, but adds, "no mention is made of the persons who were thus honoured," although the Queen's arms "with the date of 1596 are on the ceiling of an ancient house at Putney, now the residence of Peter Stapel, Esq." Perhaps the Queen honoured more than one house in Putney.

A survey of Putney in the year 1617 describes Lacy's house as "a fair edifice in which his Majesty hath been." James I. was of the Clothworkers' Company, and would otherwise be likely to visit the same house that his predecessor had frequented. The churchwarden's accounts at Fulham show that James and his Queen went from Putney to Whitehall previous to their coronation (*Old Houses of Putney*, p. 14).

The river Thames was much used as a highway before the roads were developed, and Putney was one of the stages between the royal residences in London and Hampton Court. In the reign of Henry VIII. we find, in a "memorandum of money laid out in the King's business:"† "For one boat from Putney to London, 16^d; 4 servants dinners, 12^d." Also, "5 servants dinners, 15^d; and for one boat to Putney, 12^d." There is also a note of "two loads of hay laid in Putney for Mr. Chancellor's horses and mine, being about the King's business, 18^s," and so on.

In these days the Welbeck family dwelt in a house on the site afterwards occupied by that in which General Fairfax was lodged; and their monuments are in Putney Church. But Putney seems to have been a favourite spot for residence. In 1578 we find the Baron of the Exchequer writing to Lord

Treasurer Burghley from Putney.* In 1583, one writes to Sir Francis Walsingham that the Ambassador will go by barge to Putney, and there break his fast, and from thence by water to Richmond. Sir Edward Cecil was keeper of Putney Park in 1608-9, and made Baron Cecil of Putney in 1625. In 1612 the Earl of Northampton writes that the Ambassador Lieger is gone to Putney. In the reign of Charles I., we find numerous letters from Philip Burmalachi to the Secretaries of State concerning Dutch affairs. He spells Putney variously — Pottne, Puttne, Pottner, etc.† Many residents in Putney at the present day will be interested to learn that this gentleman used to go to and from London for business. In a return of "strangers in London" by the Lord Mayor in 1635, we learn that his offices were "at Mr. Gould's house, in Fenchurch Street," but that "his dwelling-house with his wife and children and family is at Putney."‡

Now for 1647 and General Fairfax's quarters in Putney. It will have been gathered from the foregoing notes that Putney was a well-known and notable place, its position between London and Hampton Court having doubtless something to do with this. The division of the kingdom into three parties in 1647 will be remembered: "The army soon changes its quarters to Putney; one of its outer posts is Hampton Court, where his Majesty, obstinate still, but somewhat despondent now of getting the two parties to extirpate one another, is lodged. *Saturday, September 18th*: After a Sermon in Putney Church, the General, many great Officers, Field Officers, inferior Officers, and Adjutators, met in the Church; debated the Proposals of the Army towards a settlement of this bleeding Nation; altered some things in them;—and were very full of the Sermon, which had been preached by Mr. Peters."§ In a newspaper published by authority of Parliament, called *Perfect Occurrences*, the quarters of the officers are duly set down, and given in Lysons. The list begins: "The General (Fairfax) at Mr. Wimondsold's, the high Sheriff." This is the house that Queen

* *Calendar State Papers*, Domestic Series.

† *Calendar State Papers*, and *Hist. MSS. Com. Reports*.

‡ *Calendar State Papers*.

§ Carlyle, *Cromwell's Letters*, etc., i. 254.

* "Divers entries serve to show that Queen Elizabeth visited Mr. Lacy no fewer than twelve times. Her last visit took place three months before her death."

† *R. Hist. MSS. Com. Report*, viii.

Elizabeth and James I. had visited; what changes these old houses witness! We find some letters addressed by Sir Thomas Fairfax while staying here.† In one of these he requests Lord Howard to move the Committee for Sequestrations "to relieve Mrs. Parris, the condition of herself and her seven children being so sad that he could do no less than recommend it to his Lordship, though it relates not to the Army." There is also a "Copy of Propositions from the Army respecting raising forces for Ireland," dated here this September. In November he writes to the Earl of Manchester, Speaker of the House of Peers, about the King's escape from Hampton Court. In November, 1652 (*Report*, vii. 76), is a document which refers to "a petition presented to the late Lord General Fairfax at Putney."

Now, with regard to the identity of Fairfax House with this house in which General Fairfax lodged. The list from the *Perfect Occurrences* newspaper, giving the quarters of the officers, concludes: "Commissary General of Victuals at Mr. White's;" and Lysons has the following note on the house: "This house now belongs to Mrs. Douglas Petteward, widow of the late Roger Petteward, D.D. The Pettewards came to Putney by the intermarriage of John Petteward, Esq., with Sarah, daughter and heir of Mr. White here mentioned. Among the vicissitudes which usually befall a parish so near the metropolis, they are the only family who were settled here in the last century. Henry White was appointed High Sheriff of the County by the Parliament in 1653. The Pettewards appear to have taken the opposite side. Roger Petteward, Esq., of Putney, was returned as one of the persons qualified to be elected Knights of the Royal Oak, when it was in contemplation to create such an order after the Restoration. The Knights were to wear a medallion with the device of the King concealed in the oak; but it was thought advisable to drop the design. Mrs. Petteward is in possession of a portrait of Henry White, Esq., who is represented in his High Sheriff's dress, and two excellent pictures of the celebrated Lord Falkland, by Cornelius Jansen; and Sir Abraham Dawes, by the same hand. Sir Abraham was one of

the farmers of the customs, an eminent Loyalist, and one of the richest commoners of the time. In the splendour and magnificence of his housekeeping he vied with the first of the nobility" (*Biog. Brit.*, art. "Crispe," in Notes). He lived at Putney in a house which he had built on some land which he had purchased of Mr. Roger Gwyn. This house was pulled down about four years ago, *i.e.*, about 1788."

Is this the Abraham Dawes referred to by the lady correspondent of the *Standard* as having built, in the reign of Henry VIII., the house in which General Fairfax lodged? The above Sir Abraham founded an almshouse in Putney in the reign of Charles II. It is quite clear that White's house is the present Fairfax House, and consequently Fairfax could not have resided there? The newspaper quoted by Lysons may be wrong; Fairfax may have resided afterwards in White's house; or it might have been named after him merely from his residence in Putney at that momentous time. As to the "belief" that the house was built by one Fairfax in Elizabeth's reign, probability is against it, and, in the absence of other evidence, likelihood must decide the point.

So that Fairfax House has a dual history, which has merged into the mansion which is now threatened with demolition. The General's host, William Wymondsold, died in 1664; his tomb is in Putney churchyard. He left a benefaction for the poor of the parish of £12 10s., to be distributed yearly in gowns and money. The following notice in the *State Papers* probably refers to him:

"1663. Names of deer-killers at Putney with note that Mr. Daws Womersley abused the messengers sent to apprehend them, calling them cheating knaves." Another letter in 1666 probably refers to his successor. "Gilbert Thomas, marshal, to Sir Wm. Coventry. Justice Waimonsold, of Putney, apprehended his servant Dan Higgason who was bringing six impressed men for the Tower, sent him to gaol, and his brother Thomas to the house of correction, and discharged the men. Begs redress."

Of the White family, which held the present Fairfax House in 1647 (whether the General was their guest or not must remain a moot-point), we may suppose that they

† *R. Hist. MSS. Com. Report*, vi.

had for some time previously been established in Putney. We find in Lysons that Alexander White, in 1608, left money to buy bread for the poor (vol. i., p. 424). We have seen that Henry White was appointed Sheriff of the County by the Parliament, 1653; but he was reluctant to accept the honour. We find in the *State Papers*, 1654, January 20:

"Petition of Edward Knipe to the Protector. I was high sheriff of Surrey last year and this year Hen. White was elected in Parliament to serve but he refuses to be sworn in and execute the office. I have at my own charge procured his patent and given him notice thereof yet he still refuses to act, to my great damage and danger. I beg that I may be acquitted from the office and White compelled to execute it. With order thereon that the Attorney General prosecute White for refusing to execute his office to which he was elected."

In July of the same year the Council had under consideration a petition from the churchwardens and inhabitants of Putney in reference to the relief of the poor; and in 1656, June 26, we find a document which should be interesting to the Putney rate-payers of to-day:

"Petition of 13 parishioners of Putney, Surrey, to the Protector. By the ordinances of March 1654 for repair of highways an assessment of not more 12d. in the pound per year was to be raised for them. We have expended large sums the last 2 years, but our High Street being long and broad cannot be made by gravelling and the money spent will be lost unless we may pave it; the parishioners will undertake the charge if they may be repaid from the assessments after other needful work is paid for."

Fairfax House is a handsome old building, and the Putney people were probably proud of it then as now, and were anxious that it should have a good approach. The lady whose letter we quoted at the commencement of this article pleads for the garden as well as the house; she truly says that such a variety of fine old specimen-trees is rarely to be met with even in much larger grounds. They were planted by Bishop Juxon (*see* Lysons, etc.).

A proposition has been made that the Vestry should purchase Fairfax House, and

so save it from destruction. Putney sadly wants a Town Hall, which could be built upon the stable and part of the garden; and if a majority of the ratepayers decide upon adopting the Free Library Act, Fairfax House will be a library building which many towns in Great Britain, and America too, would be thankful to possess. If this scheme should happily come to fruition—and who would not wish it heartily success?—we may hope that the associations of the old house may tend to cherish a taste among Putney people for "the study of the past."



School Plays and Games.



WARTON gives a brief account of the early practice of acting plays in English schools, a practice which is so worthily continued in some of our schools to the present day, notably at Westminster. Our drama, in fact, in its progress onwards from the religious plays of mediæval life, received strength from this source, as well as from the Universities.

Nicholas Udall, the author of the earliest English comedy, *Ralph Roister Doister*, was a master of Eton School, and afterwards of Westminster School. The date of this play is ascertained to have been prior to 1551, and was probably written in the reign of Henry VIII.

In the ancient *Consuetudinary* of Eton School, there is a passage to the effect that about the feast of St. Andrew, the thirteenth day of November, the master is accustomed to choose, according to his own discretion, such Latin stage-plays as are most excellent and convenient; which the boys are to act in the following Christmas holidays, before a public audience, and with all the elegance of scenery and ornaments usual at the performance of a play. Yet he may sometimes order English plays, such, at least, as are smart and witty. "In the year 1538," writes Warton, "Ralph Radcliffe, a polite scholar, and a lover of graceful elocution, opening a school at Hitchin, in Hertfordshire, obtained a grant of the dissolved friery of the Carmellites in that town; and converting the refectory into

a theatre, wrote several plays, both in Latin and English, which were exhibited by his pupils. . . . These pieces were seen by the biographer Bale, but are now lost."

It is but trite to remark how regrettable is such a loss as this; and yet perhaps only those who are familiar with early plays realize how much information on manners and customs is missed by these lacunæ in our dramatic literature. In the British Museum there is a school-play of later date than these lost plays of Radcliffe's. It is entitled as follows:

"*Apollo Shroving*. Composed for the Schollars of the Free-schoole of Hadleigh, in Suffolke. And acted by them on Shrouetuesday, being the sixt of February, 1626. [Willm. Hawkins.] London: Printed for Robert Mylbourne."

There is a preface by the editor, who apparently was not the author of the play. It is addressed:

"To my singular honest Stationer, Mr. Robert Mylbourne, at his shop in decimo sexto, by the south doore of Pauls," and couched in very quaint terms. The following is an extract:

"As you are a true Booke-seller, you must approue your selfe a true Booke-restorer; and therefore by hooke or by crooke see that you send backe my Booke. And yet not my Booke. For it was but a borrowed Booke, for which my promise and credit lye in mortgage to the Author, the Schoolemaster of Hadley, who with some difficulty lent it me, hauing no other copy of this English Lesson which he prepared for a By-exercise for his schollars at the last Carneval. He told me he huddled it up in hast, and that it being onely an essay of his owne faculty and of the actiuity of his tenderlings, he was loath it should come vnder any other eye, then of those Parents and domestique friends who fauorably beheld it, when it was represented by the children." . . . The preface is Signed "E. W.," and dated, "From Hadley aforesaid, March 21, 1626."

Then follows

"The aforesaid Stationers answer:

"Louing, challenging, Threatning friend E. W., I pray you extend your loue so farre to your friend, and your friends friend as to think that neither the first will fraud you of

your borrowed Booke, nor the second expose the Author to any inconvenience. . . .

"I pray you therefore, instead of his owne single written copy, pacifie him with this packet of his owne mettall stamped and multiplied by the Printers Alchimy. . . .

"London, April 25, 1627. From the small volume of my shop, where the South winde blowes into Pauls."

The list of characters is curious:

"THE INTRODUCTION.

Prologus, a yong Schollar.

Lala, a woman Spectator.

DRAMATIS PERSONÆ.

Musæus, Apollos, Priest, and Iudge.

Clio, a Muse, his assistant.

Euterpe, a Muse, another assistant.

Lawriger, his Verger.

Drudo, his Booke-bearer.

Preco, the Cryer.

Thuriger, the Sexton of Apolloes Temple.

Scopas, the Sexton's boy.

Philoponus, a diligent Student.

Amphibius, a perplexed schollar.

Novice, a young fresh schollar.

Rowland Retro, an hasty non-proficient.

Geron, an old man, his mournfull father.

Ludio, a truantly schooleboy.

Siren, a sea nymph, a messenger from Queene Hedone.

Captaine Complement, a teacher of gestures and fashions.

Jacke Implement, his Page.

Mistrisse Indulgence Gingle, a cockering mother.

Iohn Gingle, her sonne, a disciple of Captaine Complement.

Iugge Rubbish, maidservant to Mistrisse Gingle.

Slim Slugge, a lazy Droane.

Epilogue."

The Prologue begins in Latin. Lala interrupts him: "What, shall wee haue Latine againe? Master Prologue yongster, I pray you goe to the Vniuersity, and set vp your Stage there." He replies; then she says: "I pray you then tell us so much in honest English." He says he will, for her sake. She rejoins: "For mine? nay, for euery shée, Whom here you see; And for our honest neighbours many a good man that

neuer Was infected with the rauing latine feuer." The Prologue requests her to be quiet. "Keepe silence, thou party-coloured chattering Magpy," he says. Lala caps this with: "Then speake sense, thou jabbering al-blacke Iackdaw, with a greene coxcombe."

Amid interruptions the Prologue struggles on—one of Mistress Lala's interjections being decidedly prurient—and presently she says: "Sir Prologue, I feare thou talk'st English extrumpetry besides thy part, onely to beguile me, I doubt there is Latine in his budget." The succeeding lines are of decided interest to us at this day:

"*Prol.* I auow to thee, jealous Lala, that this same schollers feast is drest in English.

"*Lala.* I dare not trust you, for you say you are here in the schoole. And you schollers must not speake English in the schoole.

"*Prol.* We are not now at our taske, but wee haue leaue to play, and we play at our best game.

"*Lala.* What? Blow-point? or Span-counter? or trappe out may hap? Take heed, you grow Outish.

"*Prol.* No, Tomboy, no. Nor scourge top, nor Trusse, nor Leape-frog, nor Nine-holes, nor Mumble the pegge: But a more Noble recreation, where we haue more lookers on, then gamesters."

At the end of this preliminary scene, Lala says: "As I'me a true woman I'll trust you slippery schollars no further then I see you. I woon't away till I tast of the first dish of Apollos shrouing feast, and know whether it was an English Cooke that drest it." She remains during the first scene of the first act, saying at the end of it: "Well, I see now it will bee in English. It shall goe hard, but I'll get a part amongst them. I'll into the tyreing house, and scramble, and rangle for a man's part. Why should not women act men, as well as boys act women? I will wear the breeches, so I will."

English school-games at that period are further illustrated in the fourth scene of the third act. Ludio says: "I think I rose not on the right side to-day. I haue rambled vp and downe, and can get no playfellows." In some dialogue with Lawrigger, he says he has read that Apollo played at Quoits. He says of Ovid: "I doe not think but that if he were here he would intreat Apollo to play at

Quoits with me, or checke-stone, or spurne-point." He describes a game: "Twice three stones, set in a crossed square, where he wins the game, that can set his three along in a row, and that is fippeny morrell, I trow." He asks Lawrigger to entreat Apollo to play with him: "I challenge him at all games from blow-point vpward to football, and so on to mumchance and ticketacke." Then he goes on: "Sir, doe you hear? rather then sit out, I will giue Apollo three of the nine at Ticketacke. I doe not think but I shall take him at a *why not* euery other game."

The Captain Complement of the piece is a counterpart of Ben Jonson's Captain Bobadil. He is thus announced: "Renowned Father of fashions, Count of Courtesies, Marquesse of moderne motions, Duke of Debonaire deportment, Chief Justice of gesticulations!" The Captain prompts: "Go on with the Alphabet of my titles. Comptroller." Implement continues: "I have it, Comptroller of Conges, Compactor of Cringes, Feat Framer of Fustian phrases." Complement says: "Sirra, you forget the Titles giuen me by the great Mogul, when I went Ambassador to him from the King of Calecut, a golden trumpet sounded them in the Persian language." Implement replies: "That trumpet could speake Persian well, I can hardly hit upon them in the originall. *Varlette, poltrone, manigoldo.*"

"*Comp.* You masque unknowne, unseene. Descend I say to the apprehension of the base vulgar. Give us them in translation.

"*Imp.* Indoctinate of yong Nobility. Accomplisher of King's Courts, chiefe engineer of cap and knee, Clock-keeper of nodde and shrugge, and ingrosser of all saylable, auailable adresses, garbs, faces, graces, in all places."

Taylor comes in for a pretty allusion. Drudo says: "I wish I had no better fortune then to be a pretty water-Poet with a high forehead like I. T., that acts the swanne by the bankes of Thames in England." Lawrigger says: "He meanes the easie smooth vollaminous vntaught Poet, that will row you ouer the Thames in rime, euery stroake of his oare cuts out the capering feet of his verses."

There are some passages in the play that

go very near being indecent; and, of course, there is nothing in contemporary manners to cause us to doubt that the words were actually spoken by the schoolboys before their papas and mammas and friends assembled. On the other hand, this questionable matter may have been added when the play was printed, at the suggestion of the "honest stationer," Mr. Robert Mylbourne, who presumably had an eye to business and understood the tastes of his customers.

ANDREW HIBBERT.



The Development of Fencing.*

IT is an admitted paradox that the development of fencing was due to the discovery of gunpowder. The rise of swordsmanship in Europe was an outcome of the introduction of firearms, its decadence the result of their perfection. The "science of defence," all but lost sight of during the Middle Ages, sprung up again from its half-buried stock during that wonderful revival we know as the Renaissance. Attaining its highest practical exposition during the last century, it has since sank almost to the level of a mere exercise. The breechloader and the revolver have for ever relegated the "white weapon" to a secondary position either in line of battle or chance medley encounter. Theoretically we are better fencers than ever, but the foil-play of to-day, varied, graceful, and dazzling, is essentially that of the school and not of the fighting-ground. As a training it is admirable, but when it has to be put into actual practice with the sword its exponent finds it imperative to ignore at least one half of what he has learnt.

That skilled sword-play was not so wholly ignored in knightly combat during the Middle Ages as has been represented, even by Mr. Castle, becomes apparent on a little investigation. As a rule no doubt the successful champion was he who could bear the stoutest armour and deal the starkest strokes. But

in the most perfect specimens of the armourer's art which have come down to us we see a provision against the assaults of skill as well as those of strength. The hand trained to direct the lance to a hair's breadth at the quintain was surely capable of guiding the point of a sword with equal accuracy. In proof of this, mark the system of overlapping joints and the especial care taken to protect the armpit by fanlike projections and kindred devices. The thrust through the eye which laid John Chandos low at the bridge of Leusac was from an estoc, a stabbing sword. Still there can be no doubt but that downright shearing blows that would dismount or fell a man if they failed to pierce his armour were in most favour. The sword, too, was, theoretically, at any rate, a weapon of offence only. Theoretically, because the same natural impulse which leads a man to raise his hand to protect his head from a coming stroke, must have instinctively taught him in actual combat to fend it with his blade when he could not otherwise escape it. We can clearly trace the "cross" in the sense of a parry to a fairly remote date. At the same time it is evident that the wearers of armour relied almost wholly upon it for protection, and with good reason. A knightly combat was a matter of endurance as well as of infliction of punishment. There are plenty of instances of champions succumbing from sheer fatigue whilst yet unscathed.

The existence of schools and masters of fence is also patent, although unfortunately there is but little evidence to show what was taught. The probability is that the complete course comprised the handling of all weapons used on foot, more attention being paid to offence than defence. Men fought in earnest in those days, and it must have been self-evident that to kill or maim a foe was to put a satisfactory end to a fight at once, to ward his blows merely to prolong its risks. Hence the former was the preferable knowledge to acquire. Mr. Castle has pointed out that such schools were founded throughout the Middle Ages whenever towns managed to obtain a certain amount of independence, and holds that the training given in them to the villain or burgess was much more practical than that acquired by the knight, since the former learned to rely to a certain point

* *Schools and Masters of Fence from the Middle Ages to the Eighteenth Century* By Egerton Castle, M.A. (G. Bell and Sons).

on his weapons as well as on general activity for defence instead of on the artificial resource of armour. An important feature in the duties of the mediæval weapon-master was the training of men for the ordeal by battle. The prolonged shrifts and purgations which intending combatants had to go through were accompanied by a course of lessons in the arm they were to wield, and their instructors usually took a prominent part in the ceremonial of the encounter.* The reputation of these schools in England was not of the highest, if we are to judge by the edicts levelled against them and their frequenters by the civic authorities of the

On the Continent a number of fighting guilds also arose, in which traditionary skill was handed down through generations. The Brotherhood of St. Mark in Germany, dating back to the fourteenth century, is, on Mr. Castle's showing, the oldest of these. It seems to have sprung out of the action of some enterprising swordsmen, who clubbed together in order to monopolize the teaching of their art. Anyone attempting to teach fencing in Germany found himself confronted by the heads of the guild, and was offered the choice of fighting half a dozen of them in turn, or of entering the association under their rule. As a result the headquarters of



SPANISH FENCING IN THE SEVENTEENTH CENTURY (THIBAUST).

metropolis in the thirteenth and fourteenth centuries. Henry VIII., however, instead of seeking, like some of his predecessors, to suppress them altogether, incorporated all the most celebrated teachers of his day in a company by letters patent, in which their art is styled "the Noble Science of Defence," and forbade anyone to teach the said art in any part of England if he did not belong to this corporation. The employment of the term "Defence" suggests a verbal sop to Cerberus. It had probably already been put forward as an excuse to palliate the practice of giving instruction. For the earliest books extant on swordsmanship show very little defensive play.

* See *Archæologia*, vol. xxix., in which this point is treated at length.

the Marxbrüder at Frankfort-on-the-Main became a kind of gladiatorial university, to which aspiring swordsmen flocked to take their degree in arms. The captain and several more members of the guild were encountered in turn by the candidate on a scaffold reared in the market-place. If the aspirant sustained the test creditably the captain formally struck him across the hips with the sword of ceremony, and the new member, after placing two golden florins on the blade of that weapon as an initiation fee, was privileged to learn the secrets of the brotherhood in the handling of arms, to bear the heraldic golden lion of the Marxbrüder, and to teach throughout Germany—privileges recognised by letters patent of the Emperor Frederick in 1480. Traces also exist of a

rival corporation, the Brotherhood of St. Luke, but these are not found later than the fifteenth century.

Similar societies existed in Italy and Spain. In the latter country there is evidence that the ancient Roman schools of fence founded in connection with the gladiatorial arena survived successive barbarian invasions, including that of the Moors. Records preserved in the Hôtel de Ville at Perpignan, and dating from the days when that town was a Spanish possession, show in all its details the ordeal which had to be undergone before the "lusor" or "scholar," passing through the degree of "licentiatus" or provost, attained the full blown dignity of "La-

weapons. That such training was in direct filiation from the Roman practice in which the point was preferred to the edge, is by no means improbable. The encounter between the Spanish infantry, armed with short sword and buckler, and the pike-bearing Lanzknechts at Ravenna, revived the struggle between the legion and the phalanx.

Hence, though Mr. Castle is inclined to doubt the fact, there is a fair reason to suppose that if the germ of modern fencing sprouted in Italy, the seed originally came from Spain. But whilst Spanish sword-play, after attaining a certain pitch, seems to have fossilized until it became wholly obsolete, that of Italy rapidly progressed, spreading



FRENCH FENCING IN THE EIGHTEENTH CENTURY (DANET).

nista seu Magister in usu Palestrinæ.*" He had to show his theoretical and practical knowledge by fighting the whole board of examiners, first separately, and then together, with such varied weapons as spear and shield, sword and buckler, axe, dagger, short sword, and falchion. The schools of arms of Leon and Toledo were in high repute, and the names of the first writers on sword-play handed down to us are those of Jayme Pons of Majorca, and Pedro de la Torre, though their works, said to have appeared in 1474, have unfortunately perished. The superiority of the Spanish bands over all other infantry, so conclusively demonstrated in Italy and the Low Countries during the sixteenth century, was due to the perfect training each man received in the use of his

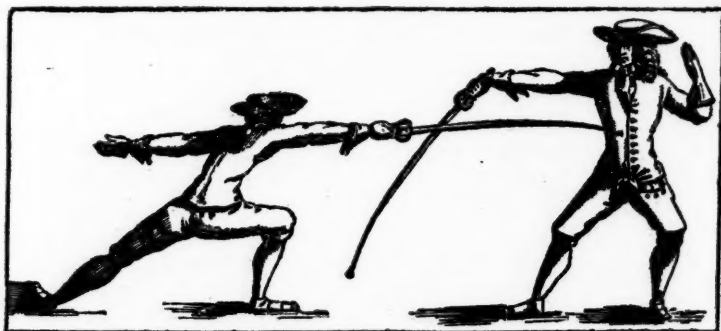
ultimately into France, Germany, England, and the Northern States of Europe. Each of these countries adopted its principles to a greater or lesser extent for the time being. At a far subsequent date the internal development of the French school of play brought it in turn to the foremost position, and led to its adoption throughout Europe with the exception of Spain and Italy.

The systematic use of the sword as a defensive as well as an offensive weapon dates, as far as can be ascertained, from the sixteenth century, the relinquishment of armour due to the introduction of firearms being, as noted, the mainspring of the change. The extant literature of fencing commences in the same century, the bulk of it being Italian. Italy was at this epoch the fount of civilization and culture. Every kind of art

* *Revue Archéologique*, tome vi. Paris, 1849-53.
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and science was trained to flourish within its bounds. In the universal advance swordsmanship, whether of purely native origin or primarily derived from Spanish invaders, was not likely to be neglected. Men's brains were keenly on the alert to acquire and disseminate knowledge, and the matchless presses of Venice and Rome multiplied a thousandfold the influence of successive masters. All things coming from Italy, even its vices, were welcome in courtly circles abroad. The Italians themselves, natives of different petty States engaged in continual squabbles, and devoid of any very strong national prejudices, were to be met with as painters, musicians, poisoners and panders, in every court in Europe. To these professions that of fencing-master was soon

the Peninsula, and the work of Carranza, overloaded to excess with maddeningly complicated theories and abstruse philosophical disquisitions, appears to be the only production issued from it in the sixteenth century which has survived. The ultimate effect of this book was undoubtedly the extinction of the Spanish school of sword-play. Its absurd but plausibly expounded theories were eagerly harped upon by successive writers as the only true basis of the science, and Spanish fencing cramped within these limits became wholly stationary, and finally died out altogether. Yet, up to almost the close of the sixteenth century, the Spaniard was still reckoned the most formidable opponent with the rapier of any nation in Europe.* Incessant practice in camp and school gave him a perfect com-



FRENCH FENCING AT THE CLOSE OF THE SEVENTEENTH CENTURY (LABAT).

added. Pompee and Silvie in Paris, Rocko and Saviolo in London, and Fabris at Copenhagen, are familiar instances. So wide a range tended in every way to extend the influence of the Italian schools of swordsmanship, and at the same time to enlarge the experience of its professors, and to lead them on to progressive improvements. It was otherwise with the Spaniard. Detested by the Huguenot, and dreaded by the Catholic in France, hated by England, despite the hollow alliance of Philip and Mary, shunned by the German, once his fellow-subject under Charles V., he strove rather to retain than to disseminate his knowledge. It was beneath his dignity to impart it to a foreigner, contrary to his faith to teach it to a heretic save in actual fight. The printing-press was but scantily patronized in

mand over his weapon within certain limits. It was not until the swordsmen of other countries had advanced towards perfection in their own systems that they found themselves his superior.

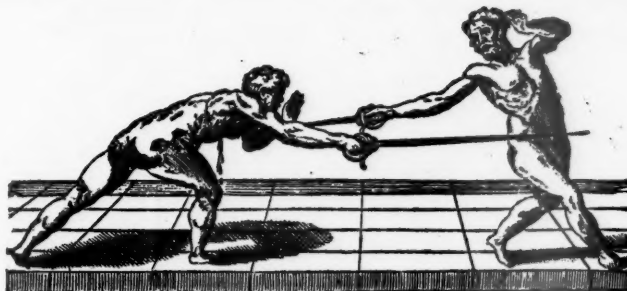
Fencing, like every other science, owed much to the invention of printing. Of course a man could not learn it wholly from books, but if possessed of even a rudimentary knowledge, he could correct his deficiencies, and adopt such novelties as seemed to him feasible from the superbly illustrated volumes produced. The early fencing-masters merely imparted a number of tricks of sword-play, which they had picked up and practised, and which were mainly dictated by their own physical ability and predilection. Closing

* G. Silver's *Paradoxe of Defence*, 1599. The rapier appears, indeed, to have been of Spanish origin.

and wrestling were looked upon as the natural result of an encounter, and one of the crudest, though not in point of date earliest, works known, whilst professing to deal with the sword, frequently winds up a description of a bout by an instruction to get the adversary on his back and deal with him at will.* Progress was necessarily tentative. It was only very gradually that first principles were admitted, and writers frequently show a tendency to discountenance that which modern experience has shown to have been a step in the right direction on the part of their predecessors.

Mr. Castle has traced the development of the science, and further indicated these temporary retrogressions with a care, skill, and patience no writer has heretofore dreamed of

of buckler, cloak or dagger, or even the left hand, for parrying. Mr. Castle holds strongly to the opinion that the use of the sword in parrying, save by a counter-hit, or even thrust, exactly corresponding to that of the assailant, was wholly ignored. Reading between the lines of some of the earlier treatises, it would rather seem that whilst teachers expressly discouraged simple parries, they were still made use of intentionally or instinctively by swordsmen. But in actual fight with long, heavy, and unwieldy rapiers, a blow delivered well within measure and simply parried, would most likely result in one of those closes in which skill in swordsmanship was no longer of any avail against superior physical strength. This impulse to grapple the teacher would strive to check,



ITALIAN FENCING IN THE SIXTEENTH CENTURY (FABRIS).

devoting to the subject. Dealing with the early Italian masters from the commencement to the close of the sixteenth century, it may be broadly stated that the first start made was the accentuation of the use of the point. The rapier, now replacing the sword, had still two cutting edges, both of which were freely used; but gradually, and in spite of the prejudice engendered by long habit, the truth forced itself upon reflective minds that the point offered a more deadly means of attack, a more effective because threatening defence. It must be remembered that the main idea of defence was not to fend off the adversary's attack, but to devise a position from which to strike him on his advance. At the outset another relic of old manners survived in the all-but universal employment

though he taught disarming as one of its outcomes. The main idea was to get into such a position as regarded an antagonist that an effective attack could be at once delivered with point or edge so as to anticipate a like step on his part. Such advance was made by alternate steps or "passes," and similar passes or slips to the right or left, with "cavings" of the body, got the assailed out of difficulty. By the commencement of the second half of the century, a marked advance was shown in the still greater attention paid to the thrust, the inculcation of the advisability of keeping the right foot foremost, and the first foreshadowing of the lunge in the "punta sopra mano" of the Bolognese Angelo Viggiani. Still the main feature of sword-play consisted in dodging about an adversary, a direct advance being deprecated as too dangerous. Time-thrusts were held to be

* *La noble Science des Joueurs d'Espée*. Anvers, 1535.

the most effective attacks, and crossing counters the best parries. Salvator Fabris, in the last quarter of the century, stands a head and shoulders above his contemporaries. After visiting France, Spain, and Germany, he settled at the court of Christian IV. of Denmark, and under his protection brought out the most perfect treatise that had as yet appeared.* He all but discards the use of the edge, gives the first indication of what we should call a guard, and defines engagements, opposition, and circular parries, though still emphasizing the inadvisability of parrying and riposting in two movements, and urging that no parry is good which does not strike at the same time. The very emphasis laid on this point by successive writers argues that the practice they deprecated existed. It was during the last thirty years of the century that rapier-play began to take root in France, Germany, and England. In the first-named country the Académie d'Armes had been founded by Charles IX., and fostered by Henry III., and Saint Didier had embodied the teachings of some of the earlier Italian masters in his book.† The French nobility, already bitten with that extraordinary mania for duelling which Richelieu afterwards sought to check, not content with such instruction as could be found in their own country, eagerly crossed the Alps and sought further knowledge at Milan, Venice, Rome, and Bologna. In Germany the Marxbrüder now found themselves confronted by the rival society of "Federfechter," whose distinctive weapon was the rapier,‡ and who were first formally incorporated by a charter from the Duke of Mecklenburg, though their headquarters were afterwards transferred to Prague. The superiority of the new weapon was made so manifest in encounters between representatives of the old and new schools of swordsmen that the Marxbrüder themselves adopted it. Thenceforward the two societies flourished side by side in honourable rivalry, whilst the writings of Joachim Meyer of Strasburg reproduced in print in

1570 the systems of Viggiani and Grassi. The works of the last-named author were further "Englished" by "J. G., gentleman," and with the teachings and writings of Vincentio Saviolo, helped to familiarize the Elizabethan gallants with the weapon Rowland Yorke is said to have first introduced into England—greatly to the disgust of the Corporation of Masters of Defence, who shortly found their occupation gone so far as regarded fashionable tuition, and seem to have sunk to the level of prize-fighters. Spain continued to follow its own method, the lustre shed by the great Carranza, "inventor of the science of arms," who wrote in 1569, being fostered by the labours of his illustrious disciple, Louis Pacheco de Narvaez, the "Don Lewis" of Ben Jonson.

By the beginning of the seventeenth century, rapier-fighting was rapidly attaining practical perfection. The right foot was kept in front, the lunge, perfected by Giganti the Venetian and Capo Ferro the Siennese, was recognised as the most effective attack, and the body was covered by an engaged blade. Cuts were almost abandoned save when special opportunities occurred for their delivery, guards were defined and developed, and the sword was admittedly sufficient for defence, though passes and voltes were still made use of to avoid attacks, and the dagger and cloak employed in parrying. Throughout the first half of the century, the superiority of the Italian instructors remained unquestioned. Towards the sixth decade, however, the French, who had mainly adopted the principles of the Bolognese school as inculcated by the Cavalcaboes, began to develop one of their own. The munificent patronage and especial privileges bestowed upon the Académie Royale d'Armes by Louis XIV. favoured this movement, and at the same time regularized it, since no one save a graduate of this Academy could teach in France. Their great departure from the Italian school consisted in parrying and riposting in two movements, a feat now feasible with the lighter swords in vogue. The use of the edge was wholly ignored, leading to the introduction of light triangular blades, and the employment of the left hand in parrying discouraged by the best masters, though retained in certain cases. Circular parries were also discouraged, and

* *De lo Schermo, ovvero scienza d'arme*. Copenhagen, 1606. He had been actively teaching before the appearance of this work.

† *Traicté contenant les secrets du premier livre sur l'espée seule*. Paris, 1573.

‡ *Feder* was a slang term for the rapier. The favourite German sword was two-handed.

this holds good until well on into the eighteenth century. The value of the riposte was, however, emphasized, as was the feasibility of the reprise; guards and feints were systematized, and the cut over the point introduced. The introduction of buttoned foils and of plastrons about the middle of the century certainly lessened the sufferings of pupils, who prior to this innovation had to take their lessons and keep up their practice with rebated blades of formidable weight and stiffness, though in the absence of masks the eyes were still in danger. The English courtiers of the court of Charles II. followed the practice taught at that of the Roi Soleil, and the Italian school died out in this country. It is, however, noteworthy that Sir William Hope, writing at the close of the century, endeavoured to establish what he styled the "Scots play" in opposition to the French, laying especial stress on circular parries. In Germany Italian influence continued paramount. The works of the leading Italian masters were translated and reproduced, and their cut and thrust play practised by all save a few courtly admirers of French fashions. It is scarcely right to conclude the notice of this century without a reference to the magnificent work of Girard Thibaut of Antwerp,* in which the principles of the Spanish system of fence are delineated with a matchless luxury of typography and engraving, accompanied by a maddening farrago of pseudo-mathematical demonstration.

In the eighteenth century the French school maintained its supremacy. Closeness, and accuracy of play, simplification of movement, and the gradual elimination of tricks of agility became its leading characteristics, though voltes, passes and evasions were still recognised as of value in chance medley encounters against unequal weapons, and as serviceable in disarming an antagonist whom it was not desired to wound. By 1730 the principle of the circular parry, so important a feature in modern French fencing, had been adopted, being favoured by the diminishing weight of the blade, which also favoured the introduction of triple feints. Some twenty years later La Boëssière is credited with the introduction of masks, though it would appear

* *Académie de l'Espée*. Leyden, 1628.

that they were received with disfavour as tending to encourage irregular and un-academic play. According to tradition, it was not until three leading masters had lost an eye apiece that they consented to adopt these protections.* From this time forward the development of the art becomes more interesting to the close student of swordsmanship than to the general reader. The abandonment of the practice of leaning forward on the lunge, the struggle between the classic and romantic school in the third decade of the present century, and the freer scope for individuality now recognised in the Parisian *salles d'armes*, would scarcely interest the latter. England during the eighteenth century was worthily represented with foil and pen by the Angelos, whilst the national backsword was not only taught but demonstrated to the effusion of blood by Fig and his fellows. The Germans maintained their high repute for cut and thrust play, and when using the edgeless small sword still inclined rather to the Italian practice than the French. The Italians fell away somewhat in repute, though still reckoned formidable opponents; time-thrusts and body-movements holding a prominent place in their system, and the straight arm, which is still characteristic of the Neapolitan school, being an essential feature. The Spaniards appear towards the close of the century to have sought to engraft some extraneous principles upon their national practice, but without much success, and their school is now extinct. The dagger seems to have been abandoned by both Spaniards and Italians at the commencement of the eighteenth century.

MONTÉ.



Horton Kirby Castle.



T Horton Kirby, near Dartford, in Kent, we come upon the ruins of a Norman stronghold, seated upon the banks of the River

Darent:

* *Les Secrets de l'Espée*. De Bazancourt. Paris, 1862.

In whose waters clean,
Ten thousand fishes play, and deck his pleasant
stream.

We can well imagine with what dismay our Saxon forefathers beheld the multiplication of donjon keeps and battlemented walls, from the summits of which their most deadly enemy could reconnoitre the surrounding country and houses, with an eye keen to detect the existence of anything at all worth appropriating. This castle was erected by one of the family named De Ros, who held much land in the neighbourhood by grant from Odo, the fierce and warlike bishop. A descendant named Robert became, during the reign of King John, one of the twenty-five barons who were appointed to decide upon questions of illegal deprivation by the King, of castles, liberties and rights, an office in those days of no small importance. Another of the same family, Richard de Ros, possessed this castle, and, according to the Kentish historian Hasted, died during the reign of Henry III., leaving one daughter, named Laura, who from her possessions here was known as the Lady of Horton. She married, in the twentieth year of Edward I., Roger, son of Sir John de Kirby, who already owned considerable property in Horton. He re-edified the Castle, and built the mansion of Kirby Court Manor; so important had his property now become, that the very parish itself received the addition of his name, having ever since been known as Horton Kirby. The same historian tells us that this Roger de Kirby, at the enthronization of Archbishop Robert Winchelsea, in the reign of Edward I., made claim before Richard de Clare, Earl of Gloucester and Hertford, High Steward and Chief Butler to the Archbishop, to serve him on that day with the cup at his dinner, and to have the cup as his fee, by virtue of the possession of the Manor of Horton, which he held of the Archbishop, and that the Earl admitted his claim; but as he was not a knight—as he who should perform the service ought to be—the Earl nominated Sir Gilbert Owen to serve for him, and to him, after the dinner, the cup was accordingly delivered. Gilbert, son of Roger de Kirby, held the estate in the twentieth year of Edward III.; but in the following reign it was again conveyed to the possession of a stranger by the

marriage of its heiress to Thomas Stonar, of Oxfordshire; after many changes by marriage and by sale, it finally fell into the possession of Queen's College, Oxford. We can imagine the long stately array of armour-clad knights issuing from its portcullis with waving plumes and glancing spears, to play their part,

Seeking the bubble reputation,

in the great tournament held by Edward III. in the neighbouring town of Dartford. Picture to ourselves the rude but open-handed hospitality dispensed within its walls; see the huge masses of fresh and salted meat spread upon the long, bare oaken table, the floor of the great hall strewn with rushes, among which the dogs searched and fought for the bones and fallen scraps, and so weave, with aid of fancy's eye, a tale of early chivalry. Later on, when civilization had more advanced, it requires no great stretch of imagination to depict the issuing from its portals of the knight on his proud steed, and the lady upon her gentle palfrey, attended by esquire and page, falconer and groom, to watch the well-trained hawk battling in mid-air with the heron. All this has passed away, the glory is departed, and nothing but ruins remain to tell the tale of this Castle, which, like its fellows, was at once the terror and the safeguard, as they remain the monuments of our ancient fame, rising at the bidding of an ambitious ruler at a period when gross tyranny reigned supreme, and the only law was:

That they should take who have the power,
And they should keep who can.

J. A. SPARVEL-BAYLY, F.S.A.



A Word more about the Hungerford Family.

BY WILLIAM JOHN HARDY, F.S.A.



SOME years ago * I wrote a series of papers in this magazine about three generations of the once influential family of Hungerford, and the legends attaching to their ancestral home

* *Antiquary*, vol. ii., p. 233; vol. iv., pp. 49, 111, and 239.

at Farley Castle, in Wiltshire. The persons I selected all lived in the sixteenth century, and were:—Agnes, wife of Sir Edward Hungerford; her step-son, Lord Hungerford of Heytesbury; and his son, "Sir Walter of Farley," all of whom earned for themselves a decidedly unfortunate reputation. The conduct of this last, Sir Walter, towards his second wife, Anne Dormer, was most heartless, and, so far as we are able to judge from evidence handed down to us, entirely unmerited. Sir Walter married this lady in July, 1558, and about eleven years afterwards brought an action, charging her with murder, adultery, and an attempt to poison him. I drew my evidence almost exclusively from the State Papers of the period, and printed two letters from Lady Hungerford, in which she sets forth her unhappy state, and also a petition, addressed by her to Secretary Walsingham. I was then unaware of the existence at the Public Record Office of a number of documents relating to the Darrell family, amongst them some concerning Lady Hungerford's trial. Public attention has just been drawn to these papers by Mr. Hubert Hall, in his able sketch of Elizabethan society,* and from them we learn some interesting details relating to the Hungerford case. The person with whom Sir Walter's wife was alleged to have committed adultery was "Wild" Darrell, the hero of the Littlecote Legend. Mr. Hall prints a document, which is an abstract of Sir Walter Hungerford's "case." From this we learn that his charges were to the effect that, during the years 1564 to 1568, "William Darrell, Esquire," had, at Farley Castle, consorted familiarly with Dame Anne Hungerford and slept there. That, during the absence of Sir Walter Hungerford, the same William was wont to enter the bed-chamber of the same Anne, and "lie down with her." That in Easter Term, 1565, when Sir Walter was sick in London, Darrell sojourned at Farley for several weeks, "bibendo, ridendo, jocando, etc.," with Dame Anne, careless of her husband's sickness, and that a "plaster" off Darrell's leg (which had been broken apparently in one of the frolics complained of) was found in Dame Anne's bed between

* *Society in the Elizabethan Age*, by Hubert Hall. London: Sonnenschein, 1886.

the sheets. Besides this, when Lady Hungerford was in London, Darrell "hath used to come to her within her lodgings, the same tyme in one sort of apparell and sometime in another, such as he used not comonly to were abrode," and also to adopt a poor man's dress to avoid detection, and visited her in "as secret sort and maner as possible he could; because they would have no evell suspicion conceyved of their lewd cummyng or resorting together." Darrell had given money to Lady Hungerford, and she had given money to him. Finally, it was urged that in Farley and its neighbourhood there was a great belief and suspicion of the adultery aforesaid, and that it was "in common report thereabouts." The affection entertained by Lady Hungerford for the hero of the Littlecote Legend is an interesting phase of the story of her suit with Sir Walter Hungerford, and the statement, just quoted, that the adultery between them was in common report in the neighbourhood of Farley, is one more fact to account for the strange mixture of legends which hung about the Hungerfords' castle. Some interesting light on the true relations between Darrell and Lady Hungerford is thrown by three letters written by the lady herself to the hero of Littlecote. Of course we get from these but a one-sided version of the story, but Mr. Hall has also printed the depositions of sundry witnesses on Sir Walter's behalf, which, if reliable, would have conclusively proved the alleged adultery. The question is, then, whose story shall we believe? I think we may arrive at a fair conclusion on the point by considering what we know of Sir Walter and his after-life, by the contemporary opinions of his conduct, and by the judgment of the Court, which was in Lady Hungerford's favour on all points. The attempt at gaining a divorce was, in my opinion, simply an attempt on a husband's part to rid himself of a companion of whom he had tired. Darrell, it must be remembered, was himself the object of a cruel persecution by his neighbours and friends, owing to some bit of family spite, and I believe that the affection which existed between the Squire of Littlecote and Lady Hungerford was purely sympathetic. That Lady Hungerford did, however, promise to marry Darrell should

her husband's death leave her free to do so, there can be no doubt, from the following letter:

"MYSTER DORRELL,

"I, by the othe that I have sworne upone the holy Angleste, do acknowledge that if Sir Water Hungerford my husband now leving do departe oute of thys lyfe,* that I here by the othe that I have swarne, and wytnes of thys my hande, that I wyll take you to my husbände. Wytness thereof thys my hand suffiysyth—ANNA HUNGERFORD."



A Thirteenth Century Book of Etiquette.

IT is not a very large or important, but from certain points of view it is decidedly an interesting and often an amusing, branch of literature, that which may be classed under the head of "Books of Etiquette." An impression will be found to exist, even among those who in any way have given a thought to the matter, that we are chiefly indebted for the creation of such manuals to the polite and artificial period of powder and patches, wigs and red heels, and, if not exactly to the very refined person of Lord Chesterfield, certainly to a century not dating further back than the days of that punctilious monarch "Louis Quatorze." It smacks therefore almost of some literary hoax to hear from a worthy monk of the thirteenth century the strikingly familiar, almost stereotyped, admonition that when dining with friends we are on no account to speak with our mouth full, or loll with our elbows on the table, or eat hurriedly, or—a point which by implication, it may be observed, would seem to carry with it at least some satisfaction as a proof of human progress—that we are not, openly at any rate, to pick our teeth with our fingers. There can, however, be no doubt of the authenticity of Fra Bonvesin's *Fifty Courtesies of the Table*, a thirteenth century

* Originally written—"if Sir Water Hungerfer my husband were not livyng."

MS. which at present exists among the many treasures of the Ambrosian Library at Milan, where it has been examined by more than one distinguished expert.

Before approaching the purely social aspect of this interesting manuscript (a production in verse), the work, it should be mentioned, has so far only attracted the attention of the few philological specialists to whom it is known as one of the earliest creations of purely Italian literature. Hallam, in his *Literary History of the Middle Ages*, makes no reference to the work. Bruce-Whyte, in his *Study of the Romance Languages*, published (in French) some forty years since, devotes a few paragraphs to the MS. He, however, in many points incorrectly interpreted the crabbed writing and strange orthography of Fra Bonvesin. More recently the MS., which to the Italians possesses, it can be understood, no small interest, has been examined and transcribed with minute care, and published at length by Biondelli in his *Studi linguistici*.* Known therefore only to a few specialists, and to our knowledge never as yet "Englished," as our old writers put it, there may be some interest in examining these fifty rhymed maxims or "courtesies" which, six hundred and seventeen years ago, Fra Bonvesin cautioned his readers to lay to heart when "dining out;" maxims, it will be found, worthy of quite as much attention in the present day as they were in those distant centuries to which the sweetness and light of modern culture, and its kindred refinement of social conduct, were as yet but imperfectly known.

The little we know of Fra Bonvesin of Riva shows him to have been a monkish schoolmaster with a marked turn for literature. To the students of early Italian literature, a local chronicle, as also a canticle to the Virgin, both penned by the pious monk, are known; but it is round his *De Quinquaginta Curialitatibus ad Mensam* that centres the chief interest connected with a writer who may be termed the Chesterfield of the thirteenth century. And here it may be remarked that quite as warmly as that worthy nobleman does the Milan monk impress on his readers the necessity of being refined and well-bred, as we see by his very first verse, in which one

* See also Bartoli's *Storia della Letteratura Italiana*.

is admonished, before eating, to wash one's hands, and wash them gracefully :

Se tu sporzi acqua a la man
Adornamente la sporze, guarda no sij villan.

"Do not," we are next told, "be in too great a hurry to take your seat at table before being invited ; if you should find your place occupied, do not make any disturbance about the matter, but politely yield." Once seated, one is above all warned not to neglect to say grace. "It is to the extreme gluttonous and vile, and showing great contempt of the Lord, to think of eating before having asked His blessing." Grace said, one is enjoined to sit decently at table, not with the legs crossed, nor elbows on the board. "Do not," one is next recommended, "fill your mouth too full ; the glutton who fills his mouth will not be able to reply when spoken to." One is further advised, when eating, to speak little, because in talking, one's food is apt to drop, or be spluttered. "When thirsty, swallow your food before drinking." "Do not dirty the cup in drinking ; take it with both hands firmly, so as not to spill the wine. If not wishing to drink, and your neighbour has dirtied the cup, wipe it before passing it on." The fourteenth "courtesy" is a shrewd one, to beware of taking too much wine, even if it be good, "for he offends trebly that does so : against his body and his soul, while the wine he consumes is wasted." If anyone arrives during the meal one is advised not to rise, but continue eating. The sixteenth courtesy is noteworthy in its recommendation to those taking soup not to "swallow their spoons," while they are further admonished, if conscious of this bad habit, to correct themselves as soon as possible, as also of the breach of good manners in eating noisily. "If you should sneeze or cough, cover your mouth, and above all turn away from the table." Good manners, one is told, demands that one should partake, however little, of whatever is offered ; if, that is, the *proviso* is made, one is in good health. Do not, one is urged, criticize the food, or say, "This is badly cooked, or too salt." Attend to your own plate, and not to that of others. Do not mix together on your plate all sorts of viands, meat and eggs ; "it may," thoughtfully adds the writer, "disgust your neighbour." "Do not eat coarsely or vulgarly ; and if you have

to share your bread with anyone, cut it neatly if you do not wish to be ill-bred" (*bruto*.) "Do not soak your bread in your wine," for, remarks Fra Bonvesin, for the first time asserting his own personality, "if anyone should dine with me, and thus fish up his victuals, I should not like it." The twenty-fourth "courtesy" is a recommendation to avoid placing either one's knife or spoon between your own plate and that of your neighbour. If with ladies, one is told to carve first for them ; "to them the men should do honour." "Always remember if a friend be dining with one, to help him to the choicest parts." "Do not, however, press your friend too warmly to eat or drink, but receive him well and give him good cheer." "When dining with any great man, cease eating while he is drinking, and do not drink at the same time as he ; when sitting next a bishop" (bishops being thus alone mentioned, we are led to suppose were, even at this early date, distinguished for their social affability), "do not, however, drink till he drinks, nor rise till he rises. Let those who serve be clean, and," adds the careful monk, apparently foreshadowing Leech's comic sketch of the scented stable-boy waiting at table, "let the servants be free from any smell which might give a nausea to those eating." Capital advice is further given not to wipe the fingers on the table-cloth, a sentiment in which all thrifty housewives will concur. "Let the hands be clean, and above all do not at table scratch your head, nor indeed any portion of your body." "Do not, while eating, fondle dogs or cats or other pets ; it is not right to touch animals with hands which touch the food." "When eating" (with *homini cognoscenti*, adds the writer), "do not pick your teeth with the fingers," Fra Bonvesin once again coming forward to express his personal disgust at this habit. "Do not," one is further admonished, "lick your fingers, which is very ugly and ill-bred, for fingers which are greasy are not clean, but dirty." The advice seems once again to be given not to speak with the mouth full, as one cannot under such circumstances do anything but stutter. "Do not trouble your neighbour with questions ; if you require anything from him, wait till he has finished eating." "Do not," one is advised, "tell at

table doleful tales, nor eat with a morose or melancholy air, but take care your words are cheery" (*confortare*). "When at table avoid wrangling and noisy disputes; but if anyone should transgress in this manner, pass it over till later—do not make a disturbance." "If you feel unwell at table, repress any expression of pain, and do not show suffering which would inconvenience those at table." "If you happen to see anything in the food which is disagreeable, do not refer to it; if it is a fly or other matter" (presumably included in this would come the familiar hair), "say nothing about it." "In handling your bowl or plate at table, place your thumb only on the edge." "Do not bring with you to table too many knives and spoons, there is a mean"—in other words Horace's *Est modus in rebus*.^{*} "If your bowl or plate is taken away to be re-filled, do not send up your spoon with it." This injunction, it will be seen, carries with it the (by some) hotly disputed question whether, in sending up one's plate for what is understood as "a second helping," the knife and fork should be retained in the hand, or accompany the plate. "To all these matters," adds the judicious writer, "pay attention." "In eating do not put too much upon your spoon at one time, for not only will you thus give much embarrassment to your stomach, but you will, by eating too quickly, offend those sitting near." "If your friend is with you at table, be cheerful and continue to eat while he eats, even if you should have had enough before he has finished; he might otherwise, out of shame, stop before his hunger was satisfied." Closely connected with this admirable piece of advice, applicable to all time, the succeeding admonition is not uninteresting as illustrative of the customs of a period before electoplate was to be found in every house, when each guest, it must be remembered, carried at his girdle his own serving-knife, an indispensable piece of finery, generally as highly decorated as the owner's taste and means could afford. "When eating with others," remarks Fra Bonvesin, who has now reached his forty-eighth "courtesy," "do not sheath

^{*} In the past, it will be remembered, each guest was supposed to carry with him his own knife and spoon; forks, though known from a very early time, not being generally used till comparatively recently.

your knife before everyone else at table has done the same." The penultimate admonition is most fitting. "When you have eaten, praise Jesus Christ for receiving His blessing; ungrateful indeed is he who neglects this duty." Fiftieth and last "courtesy," "Wash well your hands, and drink good wine."

Having thus rapidly glanced at the fifty well-meant recommendations of Fra Bonvesin, there remains one point to which attention should be drawn as not uninteresting. It is a feature worthy of remark that the writer's admonitions are clearly not addressed to what the theatrical Irishman is given to speaking of as "the height of the quality." Fra Bonvesin's *Courtesies* are not written for the knightly or patrician section of the society of his time, which had its own favourite songsters, its mediæval Praeds and Austin Dobsons, who reflected its own peculiar tastes and tendencies. On the other hand, it is clear that Fra Bonvesin does not address the vulgar herd, which at such a period especially could scarcely have profited much by his advice. The Lombard monk plainly addresses himself to that "middle-class" which we see slowly rising into separate life with the thirteenth century, and the end of the long dark period of mediæval strife and turmoil, with its society composed solely of Barons and Plebeians. Something of the refinement of the castle-hall was slowly influencing the *bourgeoisie*, which till now can scarcely be said to have been recognised, but which from this time is to commence a new and stirring period of social existence.

T. CAREW MARTIN.



London in 1618.



IN *The Glory of England*, by T. Gainsford, 1618, London and Paris are thus contrasted:

"If I beginne not at first with too sullen or concise a question; more then the new gallery of the Louvre, and the suburbs of St. Germanes, as it is now re-edified, what one thing is worthy obseruation or wonder within Paris; as for London, but

that you will say my particular loue transporteth mee, it hath many specialities of note, eminence, and amazement; and for greatnes it selfe, I may well maintain, that if London and the places adioyning were circummunited in such an orbicular manner, it would equall Paris for all the riuers winding about, and the fiae bridges sorting to an vniformity of streets; and as wee now behold it, the crosse of London is euery way longer then you can make in Paris, or any citie of Europe: but because peraduenture you will not understand what I meane by this word *crosse*, it shall be thus explained, that from St. Georges in Southwarke to Shoreditch South and North; and from Westminster to St. Katherines or Ratcliff, West and East, is a crosse of streets, meeting at Leaden-Hall, euery way longer, with broad spaciousnesse, handsome monuments, illustrious gates, comely buildings, and admirable markets, then any you can make in Paris, or euer saw in other city, yea Constantinople itselfe. Concerning multitude of people, if you take London meere as a place composed of Marchants, Citizens, and Tradesmen, the world neuer had such another: If you conioyne the suburbs, Southwarke, Westminster, St. Katherines, and such like, it exceeds Paris euen for Inhabitants; or if you will come to vs in a terme time, according to our custome of resorting together, I hope you may be encountred either with hands or swords, as for Paris, you know the better halfe, euen of the indwellers, are Gentle-men, Schollers, Lawyers, and belonging to the Cleargy: the Marchant liuing obscurely, the Tradesman penuriously, the Craftsman in drudgery, and altogether insolent and rebellious vpon the least distasting, vnaccustomed impositions, or but affrighted with the alteration of ridiculous ceremonies. But let us search our comparison a little further: instead of a beastly towne and dirty streets, you haue in London those that be faire, beautifull, and cleanly kept: instead of foggy mists and clouds: ill aire, flat situation, miry springs, and a kinde of staining clay, you haue in London a sunne-shining and serene element for the most part, a wholesome dwelling, stately ascension, and delicate prospect: instead of a shallow, narrow, and sometimes dangerous riuier, bringing onely barges and

boats with wood, coale, turff, and such countrey prouision: you haue at London a riuier flowing twenty foot, and full of stately ships, that flie to us with marchandize from all ports of the world, the sight yeelding astonishment, and the vse perpetuall comfort: so that setting the vnconstant reuolutions of worldly felicity aside, who shall oppose against our nauy, and if wee would descend to inferiour roomes, the riuier westward matcheth Paris euery way, and supplieth the city with all commodities, and at easier rates: In steed of ill faouored woodden bridges, many times endangered with tempests and frosts, you haue in London such a bridge, that without ampliation of particulars, is the admirablest monument, and firmest erected structure in that kinde of the Vniuerse, whether you respect the foundation, with the continuall charge and orderly endeauours to keepe the arches substantiall, or examine the vpper buildings, being so many, and so beautifull houses, that it is a pleasure to beholde them, and a fulnesse of contentment to vnderstand their vses conferred vpon them. Instead of an olde Bastill and ill-beseeming Arsenall, thrust as it were into an outcast corner of the City, you haue in London a building of the greatest antiquity and maiestical forme, seruing to most vses of any Citadell or Magazin that euer you saw. For the Tower containeth a King's Palace, a King's Prison, a King's armoury, a King's mint, a King's ward-robe, a King's artillery, and many other worthy offices; so that the Inhabitants within the walls haue a Church, and are a sufficient parish. Instead of an obscure Louure, newly graced with an extraordinary gallery, the onely palace of the King neere Paris, in London his Maiesty hath many houses, parkes, and places of repose, and in the countries dispersed such a number of state, receipt, and commodity, that I protest I am driuen to amaze, knowing the defects of other places, nor doe I heere stretch my discourse on the tenter-hookes of partiality, or seeme to pull it by the by-strings of selfe-conceit or opinion: but plainly denotate what all true-hearted English-men can auerre, that to the crowne of our Kingdome are annexed more castles, honors, forrests, parkes, houses of State, and conueniency to retire vnto, from the encombrances of the hurliburly of cities, then

any Emperor or King in Europe can challenge *proprio iure*. Instead of an old ruinous palace, as they terme their house of Parliament, Hall of Iustice, concourse of Lawyers, or meetings of certaine Trades-men or Milleners, like an Exchange, and as it were promiscuè, confounding all together: we haue in London such a Circo for Marchants, with an vpper quadrant of shops, as must needs subiect it to forraine enuy, in regard of the delicacy of the building, and stateliesse in the contriuing. We haue in London a second building for the ease of the Court, profit of the Artizan, and glory of the city, which for any thing my outward sence may iudge of, can equall the proudest structure of their proudest townes, though you should name St. Mark's Piazza in Venice, for so much building. We haue in London a Guild Hall for a State-house, and Westminster for generall causes of the Kingdome; two such roomes, that without further dispute, maketh strangers demand vnanswerable questions, and gently brought to the vnderstanding particulars, lift vp their hands to heauen and exclaime, O happy England! ô happy people! ô happy London! and yet I must confesse, that the hall at Padoa, and great counsell-chamber in Venice, be roomes of worthy note, and sufficient contentment. We haue in London diuers palaces for resort of Lawyers and their Clients, and other offices appropriate, all workes rather of ostentation to our selues, then imitation to others. Instead of narrow dirty streets, neither gracefull in themselves, nor beautified with any ornament, wee haue spacious, large and comely streets, exposing diuers workes of peace, charitie and estimation. Instead of obscure Churches, we haue first the goodliest heap of stones in the world, namely *Pauls*; next the curiousest fabricke in Europe, namely Westminster Chapple, and generally all our Churches exceede for beauty, handsonnesse, and magnificent building, as framed of hard stone and marble, and exposed with a firme and glorious spectacle, as for the Dona of Florence, St. Marcks in Venice, St. Marcks in Millane, the Notre dame at Paris, and some others in Germany (the steeple onely at Strasborough except, which is denominated Beautifull, for the height and handsonnesse) they are either buildings of

bricke, or conceited structures like a fantastical bird-cage of a little inlayd or mosaijke worke, worthy of applause from such as respect new dainties, and not to bee ouerpassed for curious pictures and paintings: where yet by the way you must obserue that in those daies of superstition, and particulars of ostentation, concerning rich hangings, imageries, statues, altar-cloths, roods, reliques, plate, pictures, and ornaments, other Churches and monasteries of Europe come farre short of our glory and Popish brauery. Instead of Gentle-men on dirty foot-clothes, and women in the miry streets; the one with an idle lacquey or two; the other with no company of respect: wee haue fashionable attendancy, handsome and comely going, either in Carosse Coatch, or on horse-backe, and our Ladies and women of reputation, sildome abroad without an honourable retinue. Instead of a confusion of all sorts of people together, without discouery of qualitie or persons, as Citizens, Lawyers, Schollers, Gentlemen, religious Priests, and Mechanickes, that you can scarce know the one from the other, nor the master from the man. In London the Citizen liues in the best order with very few houses of Gentlemen interposed, and in our suburbs the Nobility haue so many and stately dwellings, that one side of the riuer may compare with the Gran Canale of Venice. But if you examine their receipt and capacity, Venice and all the cities of Europe must submit to the truth. Nay, in London and the places adioyning, you haue a thousand seuerall houses wherein I will lodge a thousand seuerall men with conueniency: match vs now if you can. Instead of a poore Prouost and disorderly company of Marchants and Tradesmen, we haue a Podesta or Maior, that keepeth a Princely house, wee haue graue Senatours, comely Citizens, seuerall Halls, and authorized Corporations, all gouerned by religious Magistracy, and made famous by triumphant solemnities: so that our best Gentry are delighted with the spectacle, and strangers admire the brauery."

There are many passages in this curious account which afford interesting glimpses into the social life and customs of the period, and it will certainly please London topographers.



Old Cornish Fonts, Bells, Altar and Corporation Plate.

BY JOHN GATLEY.

PART II.

T remains for us now to conclude the present papers with some remarks upon the altar and corporation plate still remaining in Cornwall.

It is, we are certain, unnecessary to dilate upon the scarcity of antique plate in this country. The wars of the Roses and Commonwealth afford no doubt the true grounds for such a scarcity, to which must be added the vagaries of the miser who buries his plate, and of the burglar who commits his plunder to the melting-pot with the least possible delay. The earliest marked spoon known in England does not, we believe, go beyond 1492, and the pieces of plate of a period anterior to this may, it is said, be almost reckoned on the fingers of one hand. We are unable to claim for Cornish plate an antiquity quite equal to these pieces, but it is certain, be the cause what it may, that there are a number of Elizabethan chalices ranging between the years 1560-1590, which are of great beauty and of considerable intrinsic value; and it is worthy of notice that chalices in seven parishes are of the same date, viz., 1576. The earliest piece of altar plate is that at Temple, which is dated 1557; and of corporation plate the Killigrew cup at Penryn seems to be of the greatest antiquity, having been presented to that town in the year 1633; although if the St. Mabyn chalice be reckoned as domestic plate, which it originally doubtless was, the date 1576 may be taken as being the earliest date for a festive cup. Want of space will prevent us giving a full description of the altar and corporation plate existing in Cornwall, but the following examples are worthy of notice:

The communion plate at St. Columb Minor is very handsome. It bears the arms of Francis, Earl of Godolphin, and an inscription records that it was "given to God and his Church, 1750," by him. The chalice at Crantock is dated 1576. At St. Gennys is a chalice, with cover, weighing 16 ounces and a paten of 13 ounces. It is inscribed,

"The gift of Grace Fortescue," and bears her family arms and motto. At Helston, the valuable altar plate is inscribed, "The gyft of Danyell Bedford to the Church of Helston, 1630." The plate at St. Ives is of a most costly description. A paten bears the inscription, "Pendarves de Pendarves Ecclesiæ dedit Anno 1713;" and a chalice, "The gyft of Alles Sise to the Church of St. Ives, Anno Domini 1641." A massive flagon at St. Just in Penwith is inscribed, "Parochiæ d' St. Just. Ex dono Johannis Edwards d' Truthwall, 1747;" a cup, "Ex dono Johannis Borlace, 1666;" and a plate, "Ex dono Lydiæ Borlace uxoris Johannis Borlase de Pendeen Arm. 1699;" and bears the arms of Borlase impaling those of the donor. A chalice at Lanteglos, by Camelford, is dated 1576; and a silver-gilt alms basin bears the Phillips arms and the inscription, "The gift of Ch. Phillips, Esq., M.P. for Camelford." Lesnewth possesses a curious old chalice and cover. On the latter is the date 1638. The stem of the chalice is formed of three serpents knotted in the middle with a head at each extremity. The hall or maker's mark is (III) three times repeated. The altar plate at St. Mabyn is described by Sir John Maclean as consisting of a cup with a cover, two flagons, and an alms dish. The cup was not intended for a chalice, but as an ordinary drinking vessel on festive occasions. It is of elegant form—13 inches in height—and the cover is surmounted by the figure of a boy, nude, holding a shield. Both bowl and cover are engraved in arabesque, with birds and foliage, and also two storks; whilst the stem and foot are ornamented with repoussé work. The hall-mark year is 1576, the maker's mark a pair of compasses enclosing a mullet. The paten is plain, and bears the inscription, "Ex dono E. H. Gent. hujus Ecclesiæ Guardiani, 1702;" the hall-mark of that year, and the maker's mark "R O" in roman letters, being the first two letters of his surname. The plate at Manaccan is valuable; amongst the same is a goblet inscribed, "The gift of Alice Tanner, d. of Michael Tanner, of Manaccan, 1699." A piece at Merther is dated 1576, a year which, as we have before observed, saw the introduction of several of the existing chalices into

the county. There is a quaint chalice at Michaelstowe of the seventeenth century, with arabesque ornamentation. The cover is intended for use as a paten, and bears the inscription, "✠ MEY ✠ HIL ✠ STO ✠." At Pelynt are a flagon and chalice inscribed, "The gift of Sir Jonathan Trelawny, Bart., Lord Bishop of Exeter, to the Parish of Pelynt," to whom reference has already been made as donor of one of the bells. The communion plate at Perran-ar-worthal is marked "Perran ✠ Arworthal, 1576." In a very early survey made of the church at Perranzabuloe in 1281, we find that, *inter alia*, there belonged to the church: One silver chalice, partly gilt, weighing 20 ounces. A silver pix with a lock, and a silver dish of St. Pyran; and from a terrier of Poughill in 1720 is taken the following extract: "A Chalice or Bowl of silver weighing about 41 oz., whose top or covering is used for carrying about the Bread." The altar plate of Redruth is described in 1720 as follows: "2 large flagons, a chalice, and 2 salvers." The little salver weighs 4 ounces; the large one 18 ounces, with this inscription: "This was the gift of Mr. Arthur Spry, Rector of Redruth, in Cornwall." The great flagon weighs 80 ounces, and is inscribed, "This was the gift of Mr. Thomas Haweis to the Parish of Uny Redruth in Cornwall." At Tamarton is another communion cup of the year 1576; also a silver flagon, given by John Gayer, and dated 1722, of the weight of 50 ounces. The plate of the long-disused church of Temple was kept until recently by the rector of the neighbouring parish, Blisland. The cup is noticeable as being of an earlier date than any others with which we are acquainted, viz., 1557. At Towednack is an Elizabethan chalice of chaste design, and in good preservation; but a modern cover has been substituted for the original, which was dated 1576. The last pieces of communion plate which we shall notice are a flagon and chalice at St. Veep. The former is marked, "The gift of Honor the Wife of Anthony Tanner, Esq., of Carynick, St. Enoder;" and the latter bears the date "Anno Domini 1576."

Of the municipal or corporation plate, the following memoranda are of interest, viz.: At Bodmin, the corporation possess five

silver-gilt maces, inscribed, "Ex dono prenobilis Caroli Bodville, Comititis Radnor, 1690." Also a smaller mace dated 1618, formerly carried before the mayoress; and a massive cup, presented by Sir William Irby in 1769, and now used at the corporation dinners; from it the corporation toast, engraven thereon, is drunk by each member. Penryn possesses a silver tankard, capable of holding some three quarts, the gift of Lady Killigrew in 1633. It bears the following inscription: "From Maior to Maior to the towne of Penmarin when they received me that was in great misery. I. R., 1633." This refers to her divorce from Sir John Killigrew, to whom the Penryn people bore no goodwill on account of his fostering the neighbouring village of Smethick, the modern Falmouth. There are some fine maces at Marazion, two being finely engraved with the town arms and dated 1768, with the names of the mayor and corporation of that year. There is also a silver-headed walking-stick for the mayor, on which is engraved, "1684, Francis St. Aubyn, Armiger, Mayor of this Corporation." A quaint inscription of a fine cup at St. Ives, presented by Sir Francis Basset of Tehidy, afterwards Recorder, is noticeable, viz.:

If any discord 'twixt my friends arise,
Within the borough of beloved St. Ives,
It is desired that this my Cup of Love,
To everie one a peace-maker may prove;
Then am I blest to have given a legacie,
So like my harte unto posteritie.

FRANCIS BASSET, Ao. 1640.

At Liskeard, the oldest plate belonging to the borough is a goblet with the inscription, "Donum Chichester Wrey Militis et Baronet, recordatoris burgi de Liskard." On one side are the Wrey arms, and on the other the borough arms, with the motto "Legio." The cup is well chased, and probably presented in 1665. There is also a large two-handled flagon, inscribed, "Donum-Boucheri Wrey Equitis aurati oppido de Leskeard," and the anti-blue-riband motto, "Qui fallit in poculis, fallit in omnibus." The donor represented Liskeard in 1689-90. Members of the Trelawny family also sat for the borough, and a wide salver bears the arms of that family. Our last note is on Truro, where a curious custom formerly obtained under which the borough mace was delivered on the election

of the mayor to the lord of the manor until the sum of sixpence was paid for every house, an impost known as smoke-money. This custom is now becoming obsolete, although a certain sum is still paid yearly by the corporation to the lords of the manor. To this manor is also attached the privilege of exposing a glove at the fair which is held five weeks before Christmas, and into which toll is paid for all animals brought to the fair. Similar customs, we believe, also obtain at Chester.



Glass, Organs, and Bells of Venice.

BY W. CAREW HAZLITT.

IT is believed that the *Veneti Primi* carried with them into the Lagoon a knowledge of the manufacture of glass, with which both the Greeks and Romans were perfectly conversant, which has been found in the excavations of Ilium, and among the ruined cities of the Mississippi, but of which the origin and development are due to Egypt, by which it was communicated to the Phœnicians. The first ancient and the first modern people who attained excellence in this valuable art were dwellers in a sandy region.

It is easy to understand that, at the outset, Venice did not concern itself with the question of location. Each man set up his furnace where he listed. Building had not made great progress. Space was abundant everywhere. Sanitary regulations, if they existed at all, were diffidently framed, and often contemptuously disregarded.

But the day arrived when the metropolis at last began to awake to the necessity of providing for the health and comfort of a swelling population, and on the 8th November, 1241, a decree was published, banishing all the furnaces from the city and its environs. The Glass-workers established themselves at Murano, within the Tribunitial district of Torcello, and were constituted an independent municipality, with their own *gastaldo*. The Government had indulgently signified

that such manufacturers as happened to have stock in a certain stage of progress were to be allowed to complete it; but the official order was so imperfectly respected, that in 1297 a second appeared to enforce its observance. Yet the authorities remained so languid and unliteral in carrying out the law, that in 1321 the celebrated Minorite, Fra Paolino, still possessed a property of that kind in Rialto; and it was not till the latter part of the fourteenth century that the entire collection of scattered furnaces was transferred to Murano, and that the latter became the exclusive headquarters of this industry. From the wording of a decree which passed the Legislature on the 17th October, 1276, the twofold inference is to be drawn, that the manufacture was then in a flourishing condition, and that the Republic had become anxious to convert it, as far as might be practicable, into a monopoly; and among the companies which joined in the procession of the Trades, in 1268, the Glass-blowers occupied a distinguished place.

The Glass-makers were formed into a guild only in 1436, when they commenced their *Libro d'Oro*, and had their master. The coronation oath of 1229, which does not forget the rights and immunities of the guilds (successors of the old Roman *Collegia*), but refers to both as matters of ancient usage, shows that the Glass-makers had been preceded in the enjoyment of corporate privileges by several of the other Venetian trades. By degrees, extraordinary perfection was reached, and the furnaces of Murano diffused over the world an infinite variety of objects for ornament and use, exhibiting the most ingenious combinations in colour and form. Readers of the *Bravo of Venice* recollect the poisoned glass poniard which the bandit chief gave to Abellino; and if in this manufactory they did not, like one of the early Egyptian kings, extend their efforts to the production of coins in glass, they soon comprised among their staple commodities all descriptions of fanciful and decorative knickknacks.

But, as still continues to be the case, the Venetians of the humbler classes, as well as those who occupied premises devoted to commercial purposes, resorted very sparingly to the glazier. Every population naturally has recourse not only to the material which is most

accessible, but to the forms which seem most convenient, in its architectural economy.* In a city where narrow and dark courts abounded, either open longitudinal bars or Venetian blinds, as we call them, were apt to prove more airy and more secure than the window; and even the casements of some of the old prisons under the colonnade of the palace were known as *schiavine*, and were made on a similar principle, so as to serve the double office of a window and a grating. Glass was, in general, reserved for ecclesiastical and palatial edifices; but even in churches they had, in early times, substantial Venetian shutters, revolving on massive stone hinges.†

The introduction of ORGAN-BUILDING, which implies a familiarity with the art of working in metal, is assigned traditionally to a certain priest Gregorio, who is said to have brought a knowledge of the mode of construction in the eighth century from Constantinople, where the science was even then in high repute. The science which the Venetians had thus apparently acquired from the Greeks, they were not remiss in turning to a lucrative account. For Eginhard, the secretary and biographer of Charlemagne, relates that in 826 there came with Baldrico a certain priest of Venice, named George (perhaps the aforesaid Gregorio), who said that he knew how to construct an organ, and the Emperor (Louis le Debonnaire) sent him to Aachen, and desired that all the necessary materials should be given to him. A little later on (880-1), Dandolo writes: "About the same time the Doge Orso Badoer was made a Protospatarios by the Greek emperor;‡ and, in recognition of the honour which he had just received, he sent to Constantinople, as a gift to Basilios, twelve large bells, and from this time forth the Greeks used bells." We are thus to understand that, if Venice owed her acquaintance with organs to the East, she requited the obligation by imparting to Constantinople a

* Of this the singular sliding shutters of a kind of mother-of-pearl at Manila supply an illustration; and the same principle manifests itself in the material used for hedging at Penrhyn in North Wales, at the Cape of Good Hope, and among the African ivory-gatherers.

† In Mr. Wallace Dunlop's *Glass in the Old World*, published about 1882, there is an interesting and useful account of the Venetian manufacture (pp. 142-4).

‡ *Opera*, i. 382.

discovery, or rather a revival, at least equally valuable and practically still more important. But it is surmisable, on the contrary, that Dandolo was under a misapprehension in supposing that the Greeks owed this service to his countrymen; and the present of bells in 881, beyond its commercial value, which must have been considerable, could only have furnished the Byzantine prince with evidence of the progress of the Republic in an art almost unquestionably derived from the East, and in all likelihood from his own people.

Some Greek emigrant, not improbably an ingenious ecclesiastic such as Fra Gregorio himself, may be far more reasonably assumed to have brought the mystery of bell-founding to the Republic; and, again, if the Venetians, as their noble historian affirms, had really communicated this branch of mechanical science to their Eastern allies, the discovery could scarcely have waited for such an elaborate offering as this, but would have reached the shores of the Bosphoros, as an ordinary export, in a ruder stage of development.

The mediæval employment of bells for civil and ecclesiastical purposes has been referred by some writers to a period considerably anterior to that here indicated; but this point is more or less doubtful, and, certainly, even among the priesthood, their use was at first curtailed by the cost and difficulty of purchase, and the old fashion of striking a board to announce the hours of devotion or repast was long generally retained from necessity, if not from a conservative or indolent option.*

* The most ancient bell which we can recollect to have seen depicted is one which occurs at page 213 of *Les Arts du Moyen Age*, by Lacroix, 1869. It is a hand-bell or *tintinnabulum*, ascribed to the ninth century, and copied from a MS.

Prior to the general introduction of clocks, the bell played a much more important part in our daily life than we can at first sight believe to have been possible. It was the universal timekeeper and summoner, and it is a point deserving of careful investigation whether its employment as a factor in the early social system did not precede its adoption by the Church, first for the mere purpose of announcing the hour of prayer or devotion, and subsequently as a moral and religious agency. As chancicleer was the only clock of the primitive villager, the bell was long the only machinery for marking the divisions of the monastic day. Elsewhere its function at the auction-

The passage from Dandolo, coupled with the other evidences which we have placed side by side with it, satisfactorily establishes not merely the existence of a foundry at Venice, but the arrival at a fair state of working efficiency, toward the end of the ninth

century; and the historian Sagorninus, who flourished in the first half of the eleventh, and who was an ironmaster, conclusively shows that the members of his Art were bound to work a fixed quantity of metal annually, as their assessed quota of direct taxation.



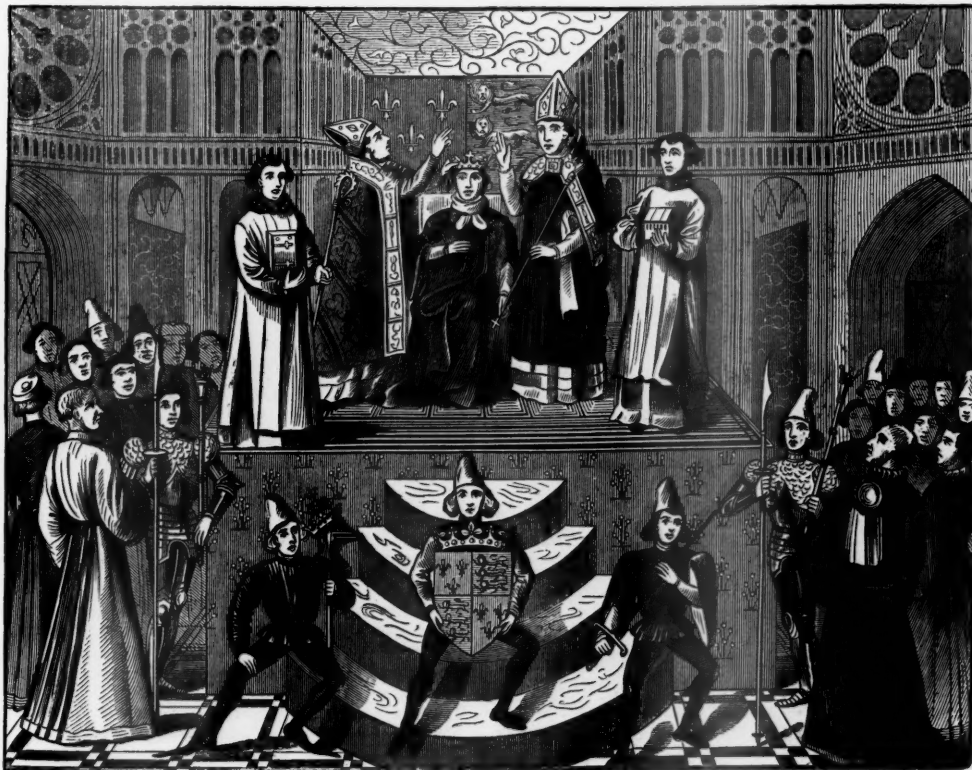
The Antiquary's Note-Book.

Coronation of Henry IV.—When the formalities attendant upon Richard's deposi-

tion had been noted. It is of those things which already half belong to the past, perhaps in all its purposes, certainly in its ecclesiastical; for while horology was in its nonage, and places of worship were filled by more scattered congregations, the bell became and remained a valuable auxiliary, whereas at present it seems to be somewhat of an anachronism.

tion had been completed the Rolls of Parliament record that Henry of Lancaster suddenly rose from his seat near the throne, and made the following brief but pregnant speech:

"In the name of the Fader, Son, and Holy Ghost, I, Henry of Lancaster, challenge this Rewme of Yndlonde and the Croun, with all the Members and the Appurtenances, als I that am descendit, be right line of the Blode, comy'g from the Gude Lord King



CORONATION OF HENRY IV. (HARLEIAN MSS.).

Henry Therde, and thorghe that right, that God of 'eis Grace hath sent me, with the help of my Kyn, and of my Frendes to recover it; the which Rewme was in point to be ondone for defaut of Governance, and undoing of the Gude Lawes."

Of course this claim of right by descent was invalid, the true heir being the Earl of March. Not less invalid was the plea of conquest, which was symbolized by a naked sword carried before him at the coronation (shown in the illustration), being the sword he had worn on landing at Ravenspur. But a king was wanted, and Henry of Lancaster was there. After the above speech he was led by Arundel (the exiled archbishop) up to the throne, at the steps of which he knelt as if in devotion. On arising he was conducted up the steps to the royal seat by the two archbishops of Canterbury and York. Here he made a gracious speech, to soften the effect of that in which he had made his claim. Thus ended the ceremony of September 30th, 1399.

On October 13th, the coronation was performed with the pomp and splendour usual to such an event. The anointing oil was contained in a vessel of stone with a golden cover richly set with diamonds; and this oil, it was said, had been brought from heaven by the Virgin Mary, who delivered it to Thomas Becket, with an assurance that kings anointed with it would be great and victorious, and zealous champions of the Church.

This narrative is faithfully borne out in Shakespeare's play. In his final exhortation to his heir apparent, Henry says:

God knows, my son,
By what by-paths and indirect crook'd ways,
I met this crown.

An Old Custom at Woking.—There is in Woking and the surrounding district a custom, of which there is no documentary evidence, but which has existed beyond the memory of the oldest inhabitant. It is near akin to the Scottish "rabbling," and is locally known as "rough music." When a person has insulted the parish by, say, beating his wife, or has committed some crime for which the law cannot punish him, the commoners and others collect old cans and pails, and anything else which will make a hideous row, and visit the offender some evening unex-

pectedly. They surround the house, banging their implements and yelling; at such times people with harsh voices are at a premium, and those who can perform very badly are eagerly welcomed if they bring their instruments of torture with them. The performance winds up by their calling the culprit opprobrious names and smashing his windows. In cases calling for extreme severity, the entertainment lasts three nights, and the punishment is rendered more severe by these nights not being consecutive. If the funds run to it, the business is illuminated by fireworks, and, should the offender show himself unadvisedly, variegated by a little personal chastisement. It is probable that the high state of morality in the district is largely owing to this primitive form of lynch law. The origin of the custom would seem to be that on the wild heaths, of which the district has always been principally composed, ordinary legal processes were, until recently, virtually in abeyance, as their execution called for a larger force and greater expense than could be afforded, except in cases of extraordinary crime, and the inhabitants were therefore forced to become to some extent a "law unto themselves." Be this as it may, "rough music" has a salutary effect in restraining crime, and is valuable as showing the state of public feeling thereupon.

The Thames in 1659.—In the *Crown Garland of Golden Roses*, first printed in 1612, and enlarged in 1659, occur the following verses, which give us a picture of the Thames which can scarcely be imagined by the present generation. The verses occur only in the second edition, and it is fair to presume they represented the then state of things, though referring to a much earlier period. They occur in a ballad relating to the "lamentable fall of the great Duchess of Gloucester, the wife of Duke Humphrey," the celebrated Elinor Cobham:

Then flaunted I in Greenwich's stately towers,
My winter's mansions and my summer's bowers;
Which gallant house now since those days hath been
The palace brave of many a king and queen.
The silver Thames, that sweetly pleas'd mine eye,
Procur'd me golden thoughts of majesty;
The kind contents and murmur of the water
Made me forget the woes that would come after.

Fashions in 1604.—Some verses called *A Piece of Friar Bacon's Brazen-head's Prophesie*, by William Terilo, London, 1604,

are really a curious satire on the degeneracy of the times. One verse gives a list of the current fashions. It says :

And now a satten gowne,
A petticoate of silke,
A fine wrought bugle crowne,
A smocke as white as milke ;
A colour'd hose, a pincked shoee,
Will scarcely make a tit come too.

An Old Coaching-List.—The following list of the coaches running from Cambridge forty years ago is an interesting relic of the coaching-days :

1. *The Times*, from the Eagle Inn, to railroad at Bishop's Stortford, for London.
2. *The Star*, from the Hoop Hotel, to railroad at Ware, for Belle Sauvage, Ludgate Hill, London.
3. *The Telegraph and Day Mail*, from the Hoop Inn, to Bishop's Stortford, for Golden Cross, London.
4. *The Rocket*, from the Hoop Inn, to Bishop's Stortford, for White Horse, Fetter Lane, London.
5. *The Bee-Hive*, from the Blue Boar Inn by Royston, to the Bell and Crown, Holborn, and White Bear, Piccadilly.
6. *The Lynn Union*, from the Hoop Inn, to Bishop's Stortford, for the rail to Golden Cross, London.
7. *The Lynn and Wells Mail*, from the Hoop Inn by Royston, to the Swan with Two Necks, and the Bell and Crown, Holborn.
8. *The Wisbech* passes through Cambridge, to Bishop's Stortford, for Belle Sauvage, London.
9. *The Wisbech and Holbech Mail*, from the Hoop Inn.
10. *The Age Omnibus*, from the Hoop Inn, to Ware, to the White Horse, Fetter Lane, and Golden Cross, London.
11. *The Rival Omnibus*, from the Wrestlers' Inn, Petty Cury, to the Bull Inn, Holborn.
12. *The Alexander*, for Leicester, from the Hoop Inn, by Huntingdon and Stamford.
13. *The Blucher*, for Huntingdon, from the Hoop Inn.
14. *The Ipswich*, from the Hoop Inn, to Ipswich.
15. *The Bury*, from the Red Lion Hotel, to Bury.

16. *The Oxford*, from the Eagle Inn, by St. Neots, Bedford, Leighton Buzzard, and Aylesbury.

17. *The Eagle*, for Leamington and Birmingham, from the Eagle, by Bedford and Northampton, to Weedon.

18. *The Rising Sun*, to Birmingham, from the Hoop Inn, by Huntingdon and Northampton, to Weedon Station.

Condition of Irish Peasantry, 1618.

—Contrasting the peasantry of various countries, Gainsford, in his *Glory of England*, thus describes the Irish peasantry : " In Ireland he is called Churle, and if we nickname him in England we term him Clowne : He lives in great drudgery, not so much for his labour, as his watches. For hee is compelled to guard his poore Cattle, as well as he can, both from Theeues and wolues : insomuch, that although he haue but one poore Cabine, his cow and hogge lies with him in the same. But if he boast of larger increases he is then compelled to bring them all night into some bawne of a castle, or vnder the loop-holes of some raft, or fortification : For the Kerne watch all aduantages in times of peace, and thinke their thefts iustificable in defiances of warre."

An Interesting Spot.—Midway between Redcar and Saltburn, hemmed in on one side by the German Ocean, and on the other side by the Cleveland Hills, lies a little village called Marske-by-the-Sea, a veritable Sleepy Hollow, where Kip Van Winkle might have slept his twenty years in peace and security without fear of being disturbed. But in this rural village, almost forgotten by tourists, are many places of unusual interest. There is Marske Hall, a fine old Elizabethan mansion, occupied by the Venerable Canon Yeoman, Archdeacon of Cleveland, where William Penn, the founder of Pennsylvania, spent his honeymoon. Marske old church is another place that should never be overlooked. It is the burial-place of the Earls of Zetland, and where many of the relatives of the celebrated circumnavigator, Captain Cook, are laid to rest.

Archie Armstrong (*ante*, p. 15).—Our attention has been called by a kind correspondent to the admirable article on " Archie Armstrong " in the new *Dictionary of National Biography*, written by Mr. S. L.

Lee. Mr. Lee mentions some of the facts set forth in our article, and brings together in a small compass all that is to be said about this queer character of history. There can be no doubt that the jester used his opportunities to gain riches. "His wealth," says Mr. Lee, "had enabled him to become a large creditor, and he spent much of his time in mercilessly distraining on his debtors." He also became a landed proprietor, and lived through the Civil Wars until 1672. Probably the lines which close Mr. Lee's article aptly summarize his character :

Archie, by kings and princes graced of late,
Jested himself into a fair estate.



Antiquarian News.

On the downs, one mile east of Dunstable, there are (or rather were till lately) the remains of eighteen ancient British huts—the earthen floors of the wigwam houses of the ancient Britons. The position is close to the intersection of the Icknield Way and the Watling Street. No similar collection of ancient hut-circles exists in this part of England, and they rank with the most ancient and remarkable remains of the Midland Counties. The whole range of the hut floors is less than a hundred yards in length, and a few feet only in breadth. The piece of land is almost valueless. The property belongs to the Dean and Chapter of St. Paul's, but a local landowner exercises rights of some sort over the spot, and these prehistoric relics are being dug away for lime-burning. One floor has already been demolished, and others, unless the evil work is arrested, will quickly follow.

The English Ambassador at Rome, Sir Savile Lumley, has given a most interesting lecture on some of the late excavations in and about Rome. He began by recognising that the municipal authorities show the most rigorous attention to the preservation of the classical and mediæval monuments of Rome; but owing to the important public works carried on in Rome some of the monuments have had to be sacrificed, such as the Tower of Paul III. at the Capitol, and the Villa Montalto, the favourite abode of Sixtus V. He then proceeded: "In the Via Nazionale, excavating for the foundations of the National Bank, the remains of an ancient Roman house have been discovered of immense size and magnificence, with most interesting inscriptions. In one

of the rooms was found a very fine statue of Antinous as Bacchus, larger than life. In the Via Frattina when repairing the chains several gigantic columns came to light. They were of gray granite, a metre in diameter, and varying from three to ten metres in length. Very interesting excavations have been likewise made at Ostia, under the intelligent direction of Signor Lanciani, producing results which can only be compared to what has been effected at Pompeii; amongst others the Temple of Mitre in a marvellously perfect state." Sir Savile then proceeded to speak of excavations made by himself at Nemi Villa Livia, and on his own property at Civita Lavinia. The excavations now in process have brought to light the whole of the western side of the summer portico of the Imperial villa. The length as yet excavated is twenty-four metres, but indications prove that it extends to thirty-five metres.

The *concierge* of a house in the Rue Trévise carried to the Police Commissary's office two little caskets he found on the foot pavement in front of his door. They were found to contain the letters patent of nobility and the seals of the family of La Ferronnays, Minister under Charles X., several letters from various Sovereigns, from the Comte de Chambord, from the Duc de Berri, and from the Orleans family, with several wills, a roll of authentic deeds dating from the thirteenth to the fourteenth century, and some letters from different Princes addressed to members of the La Ferronnays family. They live in the Cours la Reine, and were at once communicated with. They were astonished when they heard of the discovery, for the two caskets which had been picked up in the Rue Trévise had for many years been carefully stowed away in the Château de St. Marc la Jaille in Brittany.

Some excavations which have been made in the south aisle of the choir of Lincoln Minster from the retrochoir have laid bare a portion of the foundation of the original eastern termination of the cathedral as erected by St. Hugh, subsequently taken down for building the angel choir. They have also brought to light the tomb in which the body of that canonized bishop was at one time apparently deposited, with some small remains of its contents. The sepulchre of St. Hugh was discovered where it was anticipated, beneath the black marble table, on carved supports, erected by Bishop Fuller about 1670, bearing a Latin inscription of elegiac verses of considerable elegance, stating that the saint's body lay below. The original place of the shrine was the centre of the space behind the reredos. Beneath this memorial, a short distance below the pavement, the workmen came upon a stone coffin, which, on raising

the lid, was found to contain a second coffin of lead. The coffin was rudely formed of plates of lead unsoldered. Its contents were in such a state of decomposition that it was difficult to determine their nature. It is certain, however, that these were not remains of a body—nothing more than decayed vestments, or perhaps linen cloths in which a body had once been swathed. Among the decaying fabrics were very fine gold threads, indicating a material of some richness. It was evident from the stains on the sides and bottom that the coffin had once contained a human body, but whether it was St. Hugh or not must be uncertain.

A singular "find" is reported from Ratisbon. Mere accident has brought to light a statue of a woman which is said to be in almost every detail a replica of the Venus de Medici in the Tribune of the Uffizi at Florence. It seems to be of Carrara marble, and the head is unfortunately wanting.

The following appeared in the *Melbourne Argus* of November 18th, 1886:—"Sydney, November 17th.—Captain Thomson, of the steamer *City of Melbourne*, has written to the secretary of the Queensland Branch of the Geographical Society, reporting the discovery of what he believes to be the cairn erected by Captain Cook during his visit to the Endeavour River. While the *City of Melbourne* was awaiting the arrival of the Royal Mail steamer *Jumna's* mails on the 9th inst., Captain Thomson, with the Hon. H. Lyttelton and two others, went in search of the cairn, which they found on a hill 1,000 feet above the sea-level. Only the two named reached the summit. The cairn had evidently remained untouched since its erection. Grass was growing thickly around it, and a tree was also growing through one side, which had caused some of the stones to fall off. The discoverers cut the tree down and burned the grass growing around it."

In a recent letter to the *Hampshire Independent*, the Dean of Winchester describes the work being done in Winchester Cathedral Churchyard. A pathway round the cathedral is being made, and the churchyard is being planted with trees and shrubs. The high wall at the east end of the northern churchyard is to be removed, and a clearance is to be made of the soil which impedes the view of the original level of the Norman work. It is proposed also to prosecute further inquiries underground, hoping to find the foundations of the St. Swithun's Chapel, and even of the curious Anglo-Saxon tower described by Wolston the Monk in the tenth century. The works will require about £200, and the Dean makes an appeal for funds. The small charge made for showing the crypt has produced a sum sufficient to pay for the rebuilding of one bay of Walkelin's Lady Chapel, which had to be left undone last winter, and also to defray half the cost of the handsome tomb wherein

it is proposed to deposit the remains of Bishop Peter Courteney, whose coffin, it will be remembered, was found last December in the easternmost part of the crypt.

The Dean describes a curious circumstance connected with the excavations. The *Gloucester Fragments*, an Anglo-Saxon life of St. Swithun, written towards the end of the tenth century, tell us that the solemnity of moving the good saint's bones from the churchyard to St. Ethelwold's new church was heralded by a string of miracles and marvels. In one of these tales the saint appeared to an aged smith, bidding him let Bishop Ethelwold know that it was time for the translation to take place. The smith demurred, and did not do it till after the saint appeared to him thrice; then, thinking the matter serious, he went into the churchyard where the saint's tomb was, and, taking hold of an iron ring securely fastened into the block of stone which formed the top of the coffin, he prayed that if he who had appeared to him lay buried there, the ring might come easily out of the stone. Then he gave a pull, and behold! it came out as easily as if it had been bedded in sand. He next stuck the staple of it back in the hole whence it had been drawn, and now it stuck so tight that no man could move it again. This is the legend; now for the curious coincidence. The Dean had set the men to drive a trench due north from the north-west door of the church, because constant tradition has affirmed that just there, under the drip of the eaves of the roof, St. Swithun was buried by his own command. The trench crossed the exact spot at which he was said to have lain till moved by St. Ethelwold; and there, at a depth of 9 feet below the present surface, well beneath some interesting chalk cists containing bodies, which had certainly never been moved for many centuries, the men threw out an iron ring and staple attached. The ring is nearly 4 inches in diameter, the staple just 5 inches long. Though, through lying for ages in the damp earth, ring and staple are much corroded, still there cannot be the least doubt as to their character and original intention. It is just such a ring as the legend mentions.

The old Cups Hotel at Colchester has been rebuilt. It had become too antiquated for present-day use, the only portion of the old structure left standing being the Assembly Rooms and rooms over. There are several ancient hosteleries in Colchester, and amongst the largest and most famous is the Cups Hotel, or, as it used to be known, the Three Cups. How old this establishment may be, is not certain; but there is reason to believe that though the name of "The Cups" is of comparatively modern origin, there was an ancient tavern on the same site as early as the time of Queen Elizabeth. That tavern was known as the

Queen's Head. There is a passage in Morant saying that St. Peter's Parish extended on the east "to the gateway of the Queen's Head." An entry in one of the old Corporation Assembly Books, dated January 9th, 1603-4, states that "The Lyon, the Angel, and the White Hart were appointed the only three wine taverns in ye town, being auntyent Innes and Taverns." However, there were no doubt many other inns in the town at that time, and though the Cups may not be able, like the Red Lyon, to lay claim to being an "auncyent inne" in 1603, it can, with some show of reason, insist upon an early origin, and it can certainly claim to have been the leading hotel in Colchester for more than one generation. The old hotel, which has now given way to a modern and sumptuous building, bore upon its face the date 1790.

The large window in the South Transept of the Choir of York Minster is generally considered to have been the gift of Cardinal Langley, Bishop of Durham, who had been Dean of York. It was probably placed in its present position *circa* 1420. The window represents in a long series of panels the events in the life of St. Cuthbert, the great Patron and Saint of Durham, consecrated A.D. 685, in York Minster, Bishop of Lindisfarne, a diocese which extended from the Tees to the Firth of Clyde. The Dean and Chapter have been under the necessity of restoring the stone-work of the window, which was in great and dangerous decay. Their attention, also, has been directed to the invaluable stained glass, which has been carefully examined by the Rev. J. T. Fowler, F.S.A., of Bishop Hatfield's Hall, Durham, the author of the learned papers on this window in the *Archaeological Journal*. He has found that as many as eleven panels have, in comparatively recent years, been inserted in the window which have no connection with it at all. It is proposed to replace these panels by others connected with St. Cuthbert's history, and in more general harmony as to colour and design with the remainder of the window. The cost of the restoration of the stone-work amounts to about £500, and the new panels will cost £10 each. As the funds at the disposal of the Dean and Chapter are very much diminished, owing to the existing agricultural depression, they confidently appeal for help to all those who desire to see the beauty of the minster maintained in its integrity. Collections for this purpose will be made at all the services, and contributions will be gladly received by the Dean or Chapter Clerk, either for the Restoration Fund or the eleven new panels required. Mr. Knowles (of Stonegate, York), in whose hands the restoration of the glass has been placed, has prepared very carefully executed cartoons of the different subjects in the window, which will be exhibited in the Zouch Chapel.

A curious recognition of an unknown monument and remarkable proof of the truth of the assertion that "Heraldry is the Shorthand of History," have been made and endorsed in Winchester Cathedral by an able local heraldic citizen, Mr. H. D. Cole. In the north aisle is a barbarous Jacobean memorial, with no vestige of an inscription, and Dr. Milner, the great historian of the cathedral and city of the last century, and Dr. Woodward, the most recent writer of them, failed to read the history of the memorial. Mr. Cole, with a ladder and his heraldic talent, found a shield of arms in the apex of the monument, much defaced and faded in its blazonry, and this enabled him to discover the facts of the barbarous memorial by the arms of the deceased and his wife. It is that of Edward Cole, Registrar to the Bishop, Mayor of Winchester, 1587, 1598, 1612, and M.P. also in Queen Elizabeth's reign. Buried in the cathedral 1617. The old citizen contributed £25 for the defence of the kingdom against the Spanish Armada. The Corporation possess a good likeness of their former mayor, and also of his son-in-law, Lancelot Thorpe, mayor in 1615, 1623-4. The Dean is going to have a tablet placed under the monument to record its history. One of the descendants of Mayor Cole lives and flourishes in the United States of America, and she has sent for photos of the tomb, etc., and aided the expenses of the new memorial, so that the discovery is in every way interesting, especially as it is a link between Old England and New America. Cole is descended from a Devonshire family, Cole of Shittisleigh, 1243. The initials H. B. on the frieze or band of the screens of the chancel of the cathedral are found to be those of Henry Brooke, Prior in 1524, in Bishop Fox's time; and this was discovered by the arms of the Brookes close by.

A kind of coffin containing the body of a woman has been discovered at Aylesford Drift, Canterbury, in the course of some extensive excavations. The receptacle is apparently of a very ancient date, being constructed with slabs of stone.

The Benedictine Monks at Buckfastleigh have been presented by a private friend with a beautiful crosier for their Abbot. It is made of old English oak, and the carving is most artistic. The interesting old tower at their abbey, which is the sole relic of the ancient Abbey of Buckfast, has just been carefully restored.

A link between the last century and the present has just passed away in the person of Herr Jakob Zipfler, at the small south German town of Forst. Zipfler, who died at the age of 99, used to act as an errand boy to Schiller. One of his most pleasant recollections was the fact that in 1802, when taking home to Schiller at Jena a new pair of trousers from

the tailor with whom he was apprenticed, the poet gave him a liberal gratuity, with the words, "This is to refresh our acquaintance."

The church of Sheriff Hutton is of great historical interest. In its windows can still be seen fragments of the stained glass, showing the saltire of the Nevilles, who held its castle in the Middle Ages, and the badge of the House of York, probably placed there by King Richard III., when it became one of his strongholds in the North. The tombs are of great interest and antiquity. One of them has recently come under the notice of the Society for Preserving the Memorials of the Dead. The tomb in question, which is of marble and alabaster, is that of the Prince of Wales, the son of Richard III. Mr. Demaine, of York, has inspected it on behalf of the Society, and careful drawings are about to be made, with a view of bringing the question of its restoration before the Queen and the Prince of Wales. The whitewash which covered it was removed some years since, under the direction of the present vicar (the Rev. John Lascelles, M.A.), and a very moderate outlay will suffice to put it in good condition.

The Essex Field Club has resolved to start a monthly sixpenny periodical, to be known as the *Essex Naturalist*. Amateur journalism is not generally satisfactory; but we trust that the new venture may be so conducted as to be useful to the Club, and not too heavy a burden on its funds. It will take the place of the more ponderous *Transactions* which, as in other clubs of the kind, had become very erratic as to their appearance, and somewhat antiquated when they were at last issued. The editor of the new magazine is Mr. W. Cole, of Buckhurst Hill, the Secretary to the Club.

An interesting account is given in some German papers of the discovery a little time ago, in the Cathedral of Worms, of the body of a mediæval bishop, who has been identified as Conrad de Sternberg, who died in 1154, being a contemporary to our Henry II., and of the great German Emperor Frederick Barbarossa. During the progress of some restorations which are being carried out in the cathedral, a stone coffin was found deep under the floor of the choir. It was closely cemented, and on its being opened in presence of a special commission, the body was found in perfect preservation, and arrayed in vestments denoting episcopal rank. On the head is a low mitre, the lower border of which is formed by a band of thick gold embroidery, of a lozenge-shaped pattern; the fillets of the mitre are composed of the same sort of work, with deep, heavy gold fringes. The peaks of the mitre have their edges adorned by similar embroidery. The alb and amice are made of thin linen, very openly woven. The chasuble, of the

old bell, is made of very thick twilled silk, and falls in long folds around the body, forming a sort of pad round the neck. In the usual way, a richly-embroidered band runs perpendicularly down the front; it has no special design. The edges of the chasuble are simply hemmed. The tunics under the chasuble are also of silk. The upper one is of lighter texture; it shows a pattern consisting of lozenges connected by rays. The under-tunic shows a very fine interlacing pattern of geometrical design. The stole is worn crossed on the breast, the lower portions being broader than the upper. Its ornamentation is a pattern of scale-like design, which shows alternately figures of lions and birds set in a pattern of finely-traced leaves. The girdle is of silk, but only long untwisted strands remain. The feet and legs up to the knees are covered with silk stockings, which seem to be of a fine network texture. Three broad parallel bands, and as many smaller ones, are wound round in spiral fashion, and fasten them. The shoes, which come up above the ankle, and have two deep slits, are made of good brocade; they are ornamented by circular embroideries sewed on. The soles of the shoes are of leather. The pastoral staff lies in the arms, from the right shoulder to the left foot. It is of soft wood, ended with a ferule and spike; at top there is a spherical ball of hammered bronze, out of which issues a crook of soft wood, which ends in a bronze lily set in a square socket. At the feet stands the chalice, also of soft wood, very finely turned; the cup is a hemisphere, and on it rests the patina.

An interesting ceremony took place in Edinburgh at noon on the 8th January, in connection with the prorogation of Parliament. A procession, led by the sheriffs and officials, accompanied by the pursuivants and heralds attired in quaint costumes, and guarded by a contingent of Seaforth Highlanders, walked from the County Buildings to the old Market Cross, recently restored by Mr. Gladstone, where the proclamation was intimated in due fashion to a large crowd of people.

A terrible fire has almost destroyed the Royal Alcazar at Toledo, which has for some time been used as a Military Academy for cadets. It originated in the fine library, and spread to the whole of the first floor, destroying the paintings and many valuable books. The troops and authorities had to confine their efforts to preventing the fire extending to the old houses in the streets near the Alcazar.

An influential meeting was held at Chester Town Hall on the 8th January, to inaugurate a movement for restoring the obelisk on the summit of Moel Famau, in Flintshire, in commemoration of her Majesty's Jubilee Year. The tower was originally erected in 1809, to commemorate a similar period in

the reign of King George III., but has long since been in a dilapidated condition.

It is proposed to celebrate the centenary of the birth of the Rev. Richard Harris Barham, the author of the *Ingoldsby Legends*, by the erection in Canterbury of a new museum and public library. The Barhams are an old Kentish family, and claim descent from Robert, brother of Sir Reginald Fitzurse, one of the four knights who murdered the Archbishop Thomas Becket in Canterbury Cathedral. The father of the author of *Ingoldsby* was an alderman of Canterbury, in which city his son resided for some time at the conclusion of his University career. Subsequently he took holy orders, and held the curacy of Ashford in 1813. In the next year he proceeded to Westwell, and in 1817 he became incumbent of Snargate and Warehorne, in the vicinity of Romney, where smugglers then abounded. He was appointed minor canon of St. Paul's Cathedral in 1821, and during his long residence in London he enjoyed the friendship of Charles Dickens, Sir Walter Scott, Theodore Hook, and many other famous writers.

During the recent excavations at Peterborough Cathedral some very ornate fragments of a clunch-stone monument have been turned up. From the carving and the formation of the various fragments they have evidently been used for the purposes of a shrine to some saint or saints who were honoured at Peterborough in years gone by. There are portions of handsome pedestals, splints of slender columns, fragments of moulded work, and traces of delicate statuary finials, etc., of clunch stone and marble. They bear evidence of having been the object of great violence, and in this respect compare similarly with other fragments of statuary which, it is ascertained, were destroyed by the Parliamentary soldiers under Cromwell. The find has naturally caused an amount of interest amongst archæologists. The pieces discovered are very incomplete in themselves, and suggest but a portion of a larger work. The rest of the monument or shrine has indisputably been discovered. Visitors to the cathedral will remember that on the wall of the back of the apse, just through the iron gates of the north aisle, there is a whitewashed clunch-stone mural monument of very elegant design, having the appearance of the reredos of an altar, and which, from its very position, suggests that it is in a place utterly foreign to its original uses, whatever they may have been. This monument is of clunch stone, and this primary clue of identification with the recently found remains of clunch stone is followed up in a somewhat conclusive manner. There is a sort of unwritten tradition that this mural fixture was at one time moved from the last arch in the south choir aisle to the present position. The fragments

alluded to have been found beneath the pavement of the choir facing this very arch. And more than these clues, similarity of substance and similarity of position, there is the all-important fact of identity of date of workmanship. Bridges, moreover, bears the tradition out of there having been a shrine or monument in the recesses of this arch by giving a ground-plan of it, and on this ground-plan are marked a series of slender pillars, which would agree with the fragments of the shafts found. It is unfortunate that this plan is not dated, or it would give an idea as to what period this shrine was *in situ*. But although there is reason to believe that it might have existed in Bridges' time, yet the plan is known to be older, and forms one of a collection in accordance with a scheme instituted by the gentry of the county some time after the Civil Wars in order to obtain county records, but which scheme never came to maturity. The plan as presented by Bridges shows some forty or fifty monuments in the cathedral, and the sites are all numbered; but the key which was undoubtedly made out at the time has been lost, and the plan thus has the blemish of presenting a show without a catalogue. Bridges, however, has done a service in presenting it, incomplete as it is, because it fixes the old positions of scores of ancient monuments, few of which are now to be seen, including that of the mysterious one in question. Bridges' plan shows the arch to be separated from pillar to pillar with a centre wall or partition, leaving a space equal on the side of the choir (shown as the sanctuary) as on the aisle side. Twelve pillars are worked in on either side of this wall, which was doubtless one of carved and ornamental clunch stone, and it would appear that the mural monument alluded to was part of or fixed to this wall or partition. The filled-up slots in the pillars, where this central part of the monument fitted in, are now plainly discernible. By some local authorities, it is believed that the monument was the shrine of the two virgins, Sts. Kyneburga and Kyneswitha, daughters of Penda, the cruel pagan King of Mercia, and sisters to three successive Christian Kings—Peada, Wulfere, and Ethelred. There is no doubt that the bodies of these saints had sanctuary at Peterborough, and their feast was kept on the 6th March. It is also suggested that the monument was a shrine to St. Tibba, who, we are told by Butler, was "a kinswoman of Kyneburga, and a virgin, who, having spent many years in solitude and devotion, passed to glory on the 13th December." Camden says she was "honoured with particular devotion at Rihal (Ryhall), a town near the Wash, in Rutlandshire," from whence her body was translated to Peterborough. Apart from the shrine being too prominent for that of St. Tibba, it is well known that the remaining portion of St. Tibba's shrine, which certainly did exist in the

cathedral, now forms the east window of the main gate of the minster. There is much reason, after all, in the surmise that the shrine was that of St. Oswald, whose arm was kept in the Monastery Church, and was credited with many miracles. That there was a shrine to this saint is a matter of history, for Bridges quotes from contemporary authority that "In his nineteenth year William, Bishop of Lincoln, visited the convent at Peterborough, when complaint was made to him that John Walpool, a monk of the house, was seditious amongst the brothers, and had *stolen certain jewels out of St. Oswald's shrine* and given them to women in the town, and that he frequented the tavern near the monastery, and often danced in the dormitory until ten or eleven at night, to the disturbance of the others." By a strange coincidence, John Walpool was also the name of the prior on the surrender of the monastery in 1534. There is, therefore, little doubt that the shrine was of some importance and magnificence, and old documents and institutions also testify to the veneration in which the saint was held locally. The remains of this mysterious shrine it is intended to preserve, and ultimately endeavour to put them together and reinstate them in the cathedral.



Meetings of Antiquarian Societies.

Belfast Naturalists' Field Club.—At the opening meeting of the session in November last the President, Rev. Canon Grainger, D.D., M.R.I.A., etc., delivered an address on "An Ancient Irish Lake Dwelling." The learned speaker, after referring to the widespread use in ancient times in Western Europe of dwellings isolated for protection, stated that Ireland was peculiarly rich in remains of such a nature, which were well known by the name of crannoges. He said, however, that, though much has been written on them, very little was still known with certainty of the people who constructed them or of the age in which they were most generally used. He also said that the club could claim some credit for endeavouring to settle these interesting questions by the systematic examination of the Lough Mourne crannoge. The reverend canon then proceeded to refer to a remarkable crannoge that had lately been discovered—Lisnacroghera, near Broughshane, in his own parish. This crannoge has yielded a vast amount of interesting and valuable remains of stone, bronze, iron, and wood; the first of these was represented by a polished stone hatchet or celt picked up by the canon himself on the surface of the crannoge. Bronze is represented by vast quantities of objects of various character, several sackfuls it was stated, having been taken away and sold in Ballymena to dealers before their value became known. Many objects have, however, been secured, consisting of

spears, swords, and personal ornaments. One notable peculiarity, however, in many of them is the combination of bronze and iron in the same article—for example, spear-heads with bronze rivets in them, by which they had been affixed to their handles; iron swords in bronze sheaths, and with bronze handles, fittings, etc. Perhaps the most valuable relic is a spear-handle, complete, with a bronze knob on its butt-end, to the iron tang of the head on the other, measuring in all 6 feet. This is, perhaps, the only example of the kind known. Iron tools were also found, and several quaint wooden utensils, the uses of which are not now easily determined. It will thus be seen that the three "ages"—the stone, bronze, and iron—are here blended or obliterated, and rendered valueless, so far as chronological order is recognised. Among the wood objects exhibited were the top and bottom of a vessel which once contained bog-butter. Regarding this puzzling material, the reverend lecturer stated that it was found in such quantities in his neighbourhood that the druggists of Ballymena sold it for cart-grease, throwing the vessels away that contained it. In conclusion, he stated that the general opinion now was, that the constructors of these lake dwellings were a highly advanced race, trading with their neighbours, and manufacturing articles such as are now found in their buried remains, but that they unfortunately seemed to have eventually succumbed to their more powerful and ruder neighbours.—The next part of the evening's business was to hear the report of the sub-committee appointed to investigate the Larne gravels. Before proceeding to read the report, the Secretary asked liberty to quote extracts from the papers read by W. J. Knowles, Esq., M.R.I.A., and by Wm. Gray, Esq., M.R.I.A., which led to the formation by the club of the Committee of Investigation. Reading first from the *Proceedings of the Royal Irish Academy* extracts from a paper, Mr. Knowles (*Proceedings*, January, 1884, p. 209) states: "I can refer to flints in my collection showing human workmanship, which I obtained at different times during the past ten years, at depths of 8, 10, and 12 feet. . . . The raised beach at Larne, as described by Mr. Hull, is elevated 15 to 20 feet above high-water mark. Good sections of it can be seen near the harbour, where the railways pass through it, and also on each side of a new street which has recently been opened" (p. 213). "The boulders and gravel in which the flints are imbedded are heaped together in a most irregular manner; and in the majority of sections I have had the opportunity of examining, there is a general absence of any stratified arrangement, such as would ordinarily be made by water. Turning all these matters over in my mind, the whole formation appears to me not to be a raised beach in the ordinary sense of the term, but rather something in the nature of an esker, which has received glacial matter on its surface at a time of submergence. If I am correct in the various suggestions regarding the nature of this so-called raised beach, the term 'palæolithic' might be too modest an application for these implements. They would probably be the oldest implements not only in Ireland, but in the British Isles." Quoting next from Mr. Gray's paper (*Belfast Naturalist's Field Club Proceedings*, 1883-84, p. 289), after giving in his paper the last

paragraph, Mr. Knowles proceeds to say: "A bold surmise! Mr. Gray contended that the above description of the gravels was inaccurate, and the conjectures founded thereon untenable. The gravels are not heaped together irregularly; they are manifestly a well-defined, stratified, marine deposit; they have no relation to 'glacial matter'; they are deposited upon a thick bed of estuarine clay, and are thus of comparatively recent date. Moreover, the worked flints are not mixed through the gravel, but occur only on the surface of the undisturbed gravels, and therefore the men who worked the flints lived subsequent to the formation of the raised beach." It will thus be seen that the question the sub-committee was asked to determine was the position in the undisturbed gravels of the flints and cores of human workmanship for which they are noted, and also an expression as to the nature or origin of the formation. The point selected for examination was an escarpment about 14 feet high on the south side of the railway which connects the harbour works with the main line of rail. Four men had been employed on a portion of this escarpment for the early part of the day, and after considerable work the face had been freed from the debris that had obscured its base. The members were quite satisfied that the portion as cleared was an undisturbed clear section throughout its entire depth. Before proceeding to excavate, this face, as well as other portions of the escarpment not hidden by material which had fallen from above, were examined. The deposit consisted for the most part of gravel, with stones, bands of sand and clayey sand; six species of shells were picked out of the face, all common existing shore forms. The entire deposit, except about 2 feet 6 inches at the surface—which had evidently been disturbed by cultivation—is regularly stratified, the lowest beds exposed being sandy. The dip is to the south-west, at an angle of about ten degrees. The stones and gravel of the deposit were of local origin, basalt, chalk, and flints forming perhaps 95 per cent. of the whole, all rounded and water-worn. The surface of the field above the escarpment was next examined. This was found to have a young braird of corn upon it. On this surface, thus admirably suited for examination, specimens of flakes and cores were found in great profusion, a few minutes' search sufficing to fill one's hands with as many as could be conveniently carried. Above the cleared face a space was next marked out, 6 feet long by 2 feet in depth inwards, and workmen with shovels were directed to send down the material from this space. The material as it fell was, by the other workmen, spread out, the better to facilitate the search. Soon a large number of flakes and cores were collected, several members picking out as many as from twenty to thirty each. At a depth of 2 feet the workmen above were directed to halt and level the bottom of the cleared space, while those below removed all the material that had been sent down. Another layer was next proceeded with in the same manner until a depth of 3 feet 3 inches was reached. Fewer specimens were found in this clearing, on an average from one to six to each member, and these were remarked to possess sharper angles than those found above. In the same way another clearing, reaching to 4 feet 6 inches, was made. From this no specimens which did not admit of a doubt as

to their human origin were found, and so the work proceeded in levels of a few feet at a time. At a depth of 10 feet a clayey band, followed by one of sand and shells, was cut through. The excavation continuing, nothing was noted till at a depth of 11 feet 6 inches a well-formed flake was shovelled out by one of the workmen, and picked up by Mr. Praeger. The question was at once raised of the probability of this example having fallen from the higher zone, against which the workmen might have come in contact when standing erect in the contracted space in which they worked. No additional specimens were found in the section, which was excavated to the base. The committee next examined excavations to the north of the railway and road, at the place where "pottery" is marked on the 6-inch Ordnance map. The basement deposit visible here was a tough blue clay, containing shells, among which was *Scrobicularia piperata*, a species not now found living in this district, but which occurs in immense profusion in the estuarine clay of our area, and of which it is peculiarly characteristic. Resting on the estuarine clay is a series of stratified sands and gravels, with water-worn stones about 6 feet in depth, very similar to the section already described from the south side of the railway, with the exception that the matrix or fine material of the coarse gravel, with stones, was in places of a reddish clayey character. No excavation was made here, as was done at the south of the railway. It was, however, clearly observed that the deposit was a stratified one, in every respect similar to it, with the exception above-named, and also the absence of much of the sand from its lower lands. The surface was, as before, a cultivated field, on which flakes and cores were found in abundance. An opening to the south of a newly-constructed road or street was next visited, but it added nothing new, no lower beds being exposed, and much of the gravel being hidden by debris. The conclusions arrived at are, that the sands and gravels form a stratified deposit; that the various places examined are portions of the same deposit; that this extended deposit of sands and gravels rests upon the estuarine clay, and is consequently of more recent date. The committee are of opinion that its basement beds of sand, and its clayey band containing well-defined layers of littoral shells, indicate a shore deposit, which accumulated at a comparatively slow rate, that the coarse gravel with stones indicate a more rapid accumulation, and that a subsequent upheaval left the Curran about its present elevation. Man seems now to have appeared on the scene, attracted, perhaps, either by the desirability of the place for fishing, or on account of the numerous flints contained in the gravels being found convenient and suitable for the manufacture of the rude implements which formed so important a part of his equipment. The flakes and cores in question are found only on the surface, or at such short depths below the surface as they might, in the ordinary course of time or by the disturbance of cultivation, have sunk. The Secretary stated that the report, of which the above is a summary, was sent to the various members who assisted in the investigation, with a request that each would append his remarks on separate sheets of paper. These were also read at the meeting, and they all confirmed the report; and each gave as his own opinion that the flake

found at the depth of 11 feet 6 inches was derived from the upper beds by accidentally falling into the excavation. At the conclusion of the reading of the report and personal opinions of the members of the Committee of Investigation, an interesting discussion was opened by the President, who at once stated that he entirely disagreed from the entire report and opinions; but several speakers supported the conclusions of the committee. A large series of specimens procured at the investigation was brought for inspection by the meeting.

Newcastle Society of Antiquaries.—At the November meeting, held in the Old Castle—the Rev. Dr. Bruce presiding—the Rev. J. R. Boyle moved that a committee be appointed to examine the Hodgson MSS., and to purchase them if they thought them of sufficient importance and value. Mr. Longstaffe asked how much the vendors asked. The Chairman said they did not ask a price, but a small committee which had been considering the question thought £50 would be about the price. Mr. Longstaffe seconded Mr. Boyle's motion, which, however, was lost on being put to the vote.—The Secretary (Mr. Robert Blair) read a paper, by Mr. James Clephan, on "The Old Tyne Bridge, and its Story," written in view of the reconstruction of the bridge in the Jubilee Exhibition of 1887. The Chairman said it was a most interesting paper, and the more so at the present time, when the bridge is to be reconstructed. Their thanks ought to be given to Mr. Clephan for his very admirable paper.—The Rev. E. H. Adamson, Windy Nook, read a paper, "An Attempt to trace the Delavals from the Time of the Norman Conquest to the Present Day."—A paper by Professor E. C. Clark, "On a Roman Figure of Saturn from Westmoreland," was read by the Chairman; after which the proceedings concluded.

Cambridge Antiquarian Society.—22nd of November, 1886, the Rev. G. F. Browne, B.D. (President), in the chair. Mr. Jenkinson exhibited a volume containing *Expositio hymnorum* and *Expositio sequentiarum*, both printed by Wynkyn de Worde, in 1502. The book, which belongs to the Church Library at Nantwich, was seen there in the summer by Mr. J. E. Foster; and the rector very kindly lent it to him to examine at his leisure. No other copy of either book is known to exist. **FRESCOES AT CHIP-PENHAM, BY C. E. KEYSER, M.A.**—The Church of St. Margaret, Chippenham, five miles from Newmarket, has been lavishly decorated with wall-frescoes, probably in the early part of the fifteenth century. The frescoes are still partly covered with whitewash, and those portions which are exposed are much perished. The nave stands in great need of restoration, and it is hoped that Mr. C. E. Keyser's description of the frescoes may call attention to the claims it has for aid beyond the parish. *The Chancel Screen*, especially mentioned in Lysons (*Magna Britannia, Cambridgeshire*), retains on the lower panels some of the original colouring, viz., a small pattern in yellow on a groundwork of red and green on the alternate panels. *The Roof of the North Chapel* is a lean-to, the rafters being painted in dark colour with stars, or suns, quatrefoils, window-tracery, and other ornamental designs. *The Nave Arcade.*—On all the pillars are traces of colour, the two east

on north side being most marked. On south-east face of the east pillar is a head. The capitals and abaci are also richly decorated. *South Wall of South Aisle.*—St. George and the Dragon. In the centre is the head and body of St. George, with his cross painted on his breastplate and epaulettes. He is probably on horseback, and leaning forward in the act of piercing the dragon with his spear, which he grasps in his right hand. Behind St. George may possibly be made out the Princess, whom the saint has rescued, kneeling with her lamb; and on the eastern part of the picture are seated, on the walls of the city, the king and queen, beholding the combat. A gateway with portcullis is portrayed below. This subject is comparatively common, but the only other example recorded in Cambridgeshire is at Eversden. *North Wall of North Aisle.*—Occupying its usual situation is the upper part of a very large painting of St. Christopher, placed at the east side of the north door and facing the southern entrance. The saint is staggering under the weight of his burden, in accordance with the usual rhyming distich:

Parve puer quis tu; graviozem non toleravi;

to which our Lord replies:

Non mirans sis tu, nam sum qui cuncta creavi.

St. Christopher is clad in rich flowing drapery, coloured vermillion and Indian red. Our Saviour is seated on the left shoulder of the saint. He is nimbed and clad in a red garment, but the features are defaced. He holds the orb in His left hand, while the right is held up with the two fingers extended in the act of benediction. St. Christopher became most popular throughout England in the fifteenth century, and a large number of mural paintings and other representations of him in our churches have been recorded, especially in the Eastern Counties. A portion of a similar painting remains at Burwell, and other examples have been found in Cambridgeshire, at the old Chapel of St. John's College, Cambridge, Cherryhinton, Eversden, Impington, Grantchester, Milton, and Wilburton. Several examples in old glass are mentioned in Cole's MS. Notes of the Cambridgeshire Churches. To the east of this window is portrayed the Martyrdom of St. Erasmus, with all its horrible details. The saint, nimbed and with his bishop's mitre, is laid on a bed, nude, with the exception of a loin cloth. Above are two figures on either side of a windlass, round which they are winding the bowel of the saint. Above, again, seated on a throne, is a royal personage, to whom two figures, in evident amazement, are pointing out the scene depicted above, viz., the soul of the bishop being borne up to heaven in a napkin held by angels. The rays of heaven are shown in the upper part of the picture. This subject is comparatively rare, and the only recorded examples in mural painting have been found at Ampney Crucis, and Cirencester, Gloucestershire, and Whitwell, Isle of Wight. At Buckenham Ferry, Norfolk, and Durneston, Dorset, sculptures have been found, treating the subject exactly as at Chippenham. On the north wall of the north chapel, to the west of the window, has been a large and very interesting subject. Although a large tablet has unfortunately been fixed in the middle of the subject, there is no

doubt that here has been depicted "St. Michael weighing souls, and the Blessed Virgin interceding on the souls' behalf." Above the tablet can be seen the wings of the Archangel, and on each side the scales of the balances which he is holding. On the west side are demons trying to force down the scale containing the evil deeds of the deceased; while on the east is a majestic figure of the Virgin, crowned and nimbed, holding a sceptre in her left hand, while with her right hand she is touching the scale, which, according to the legend, at once goes down, and the soul is saved. The Virgin is clad in rich garments, with outer cloak, and a diaper of pomegranates on her dress. The ground on which she stands is gray, and the general background red. In the upper part of the picture is the coat-of-arms of the person at whose expense the painting was executed, viz., gules a chevron or, between three double-edged combs argent. Can these arms be identified? The subject of St. Michael weighing souls is generally found in representations of the Great Day of Judgment, to which it of course always alludes. The particular treatment, as at Chippenham, is not uncommon. The President showed a full-sized drawing of the martyrdom of St. Erasmus, under Diocletian, which he had traced from the fresco at Chippenham; also a charcoal drawing of the alabaster group found at Buckenham, with the same subject, enlarged by Mr. H. Chapman to the same size as the figures at Chippenham; and a tracing of the fresco at Cirencester. At Cirencester St. Erasmus, in his full robes, stands above the group represented as torturing his naked body, much in the same position as that occupied at Chippenham by the half-length figure of the saint being carried up in a sort of hammock by angels. St. Erasmus is said to have been martyred at Formiæ; the see was transferred to Cajeta in the ninth century, with his relics. NOTES ON DEERHURST CHURCH, BY M. RULE, M.A.—Mr. Rule argued, in reference to the ancient church at Deerhurst, that William of Malmesbury's phrase (*Gesta Pont.*, ii. 76; Rolls edition, p. 169), "Nunc antiquitatis inane simulacrum," taken with Leland's statement, "The French order was an erection since the Conquest, the old priory stood east from Severna bowshot," shows that the present church stands apart from the site of the old priory, is of post-Conquest date, and thought by William of Malmesbury to be a mere counterfeit of an ancient style. This interpretation of "inane simulacrum antiquitatis" will explain the curious mixture of details which has puzzled archaeologists, "windows too large for genuine Saxon, herring-bone in the walls but no long-and-short work in the angles, a baluster and imposts copied from debased Roman and an arch copied from rudimentary Norman, side by side with work which might otherwise be taken as genuine Saxon." The President remarked that this was exactly the impression made upon him by his first sight of this remarkable church. He showed an outlined rubbing of the font and of a fragment of a square stone support at Elmstone Hardwick, five or six miles on the Cheltenham side of Deerhurst. These are covered with spirals of the C pattern, very carefully and elaborately drawn, and they are quite unlike any other sculptured stones in England. The font has above and below the panels of spirals a very graceful

scroll, probably of a later pattern than those on the Ruthwell Cross, the Drosten Stone at St. Vigean's, and other very early examples. He thought that the theory of a reproduction after the Conquest of early patterns and details, with more zeal than knowledge, met more of the difficulties peculiar to Deerhurst than any other theory. But he could not give up the "Celtic" character of the spiral-work on the font, and he could not conceive where the supposed copier could have found his original in the twelfth century. Professor J. H. Middleton thought that there was distinct structural evidence in Deerhurst Church sufficient to contradict Mr. Martin Rule's suggestion that the building is of date subsequent to the Norman Conquest. First, in the plan of the church, which belongs to an earlier type than such late Saxon buildings as that at Worth in Sussex. The fact that there was no wide archway between the nave and the two transepts, but merely doorways as at Bradford-on-Avon, tends to prove an early date. Secondly, the evidence as to the existence of an atrium west of the tower, which has an archway in each of its four walls, arranged specially to fit this atrium or cloistered court; and a small western baptistery, which communicated with the tower by a wide archway, further tends to show that this is a genuine example of early Saxon architecture. Lastly, the very primitive character of the details, with a clear survival of Roman methods of construction, gives a further proof of the early date of the work. It is quite inconsistent with what we know of the habits of mediæval builders to suppose that they could in the eleventh century have designed and carried out an elaborate forgery of older work, both in general plan and in ornamental detail. The President read a communication from Mr. S. H. Miller, of Belle Vue Park, Lowestoft, on "Alleged Idolatry in the Fens." Mr. Browne had failed to trace the tradition to any source, and last year Mr. Miller undertook to investigate the matter. The result seems to show that the tradition does not point to any supposed survival of "Idolatry" in the Fens, but merely to stories about one man: "Some of the old labourers living in Upwell remember that between sixty and seventy years ago, a stranger came and found work at Neatmoor Farm; his name I have not ascertained, but he is said to have married an Upwell young woman, whose name was Greaves. After they had been fixed in a home, the man appears to have introduced 'images' of some kind, which, according to rumour, he worshipped; the young people working in the fields would jokingly ask him about these objects, which they sometimes called wooden dolls. In some moods he showed irritation, and would sometimes meet the interrogation by saying: 'If you come to my house, you shall see what images I worship.' Whether the images were simple ornaments or objects of devotion, it is certain that they gave rise to a certain amount of raillery among the Fen-people, and the young field-hands would say tauntingly, 'Go and worship the wooden dolls'; just as they say in East Norfolk, 'Go to Bungay,' etc. But I cannot learn that anyone now living has ever witnessed any act of worship before these images. The man left Neatmoor Farm (then occupied by Mr. J. Nix), and went to live in a cottage situate two fields from Welney Bank, in

a part then called Read's Fen, and so marked on Wells's map of the Bedford Level. The Fen-men were not allured by what they themselves called idolatry, and as the man had no family, his practices died with him; the cottage in which he is last known to have lived has been demolished."

Clifton Shakspeare Society.—Oct. 2.—J. W. Mills, Esq., President, in the chair.—An address by Mr. Mills, the outgoing President, was read on "Shakspeare's Schools, Schoolmasters, and Scholarship." No historical materials are extant from which could be written a true description of Shakspeare's school-life. Legend and tradition slowly encrusted his famous name. As far as they go, they give support to the popular notion of his wild unruly youth; his deer-stealing in Charlecote Park; the prosecution and lampoon; the flight to London; the revenge in "The Merry Wives." His schoolboys are unwilling scholars. The sighs with which Shakspeare credits his schoolboys are of more import in indicating hatred of book-learning than the tears that some of them shed. The sighs show that sternness and severity bore undisputed sway in the cheerless regions of pedantry. In Holofernes we surely have some flogging pedant of Stratford grammar-school. Shakspeare was probably very little indebted to the pedants for the development of his mental powers. It is pretty well agreed that he left school at about fourteen years of age. But Shakspeare had another school and other teachers. He found "tongues in trees, books in the running brooks, sermons in stones, and good in everything."

Hellenic.—Oct. 21.—Mr. S. Colvin, V.P., in the chair.—Mr. Colvin was appointed to represent the Society upon the Managing Committee of the British School at Athens.—Mr. Poynter read a paper upon a bronze leg recently acquired for the British Museum from M. Piot, of Paris. This leg, which had belonged to a statue of heroic size, was armed with a greave, and the few fragments of drapery which alone had come to light with the leg showed that the figure must have been that of a hero in full armour and in motion. After communicating some notes from Mr. A. S. Murray, arguing that the figure could not represent a runner, and assigning its production to about 450 B.C., Mr. Poynter proceeded to show on anatomical grounds that the attitude might have been that of a runner at the moment when the body was about equally poised on the two legs. The interest of this fragment to the artist lay not so much in its probable date (as to which Mr. Poynter was disposed to agree with Mr. Murray) as in its beauty of workmanship. The surface of the bronze was, moreover, in the most perfect condition. Although the leg was clearly incased in a metal greave, the artist had contrived to express beneath it the same play of muscles as if the leg had been exposed. The British Museum was to be heartily congratulated upon the acquisition of so unique a specimen of the acme of Greek art.—Mr. C. Smith stated that some further fragments of drapery had just reached the Museum.—Mr. A. H. Smith reminded the meeting that this leg was one of several specimens of sculpture upon which M. François Lenormant had based a theory which had found no acceptance, of a native Tarentine school of sculpture.—Miss J. Harrison read a paper on the representation in Greek

art, and especially in vase-paintings, of the myth of the judgment of Paris.

Huguenot.—Nov. 10.—Mr. A. G. Browning, member of Council (in the absence of the President, Sir H. A. Layard), in the chair.—Fifteen new Fellows and three Honorary Fellows were elected, and the following papers read: "On the Walloon Church Festival at Haarlem," by Mr. R. S. Faber; "Chevalleau de Boisragon," by Lieut.-General Layard; "The Story of Jean Perigal of Dieppe," by Mr. F. Perigal. The last two papers were taken entirely from hitherto unpublished MSS. The former related to an episode in the career of one of the many gallant Huguenot officers whose services were lost to France in consequence of the Revocation of the Edict of Nantes, whilst the latter gave a vivid description of the imprisonment of a gentleman of Dieppe, and of the various indignities and sufferings endured by him and his family at the hands of Louis XIV.'s dragoons.

Geological.—Nov. 3.—Prof. J. W. Judd, President, in the chair.—The following communications were read: "On the Skull and Dentition of a Triassic Saurian, *Galesaurus planiceps*, Ow.," by Sir R. Owen; "The Cetacea of the Suffolk Crag," and "On a Jaw of *Hyotherium* from the Pliocene of India," by Mr. R. Lydekker.

Geographical.—Nov. 8.—Right Hon. Lord Aberdare, President, in the chair.—The following gentlemen were elected Fellows: Sir W. Morgan, Messrs. W. W. Martin, J. A. Nunn, G. H. Taylor Whitehead, and E. Tregear.—The paper read was "Similarities in the Physical Geography of the Great Oceans," by Mr. J. V. Buchanan.

Philological.—Nov. 5.—The Rev. Prof. Sayce, President, in the chair.—M. Bertin was elected a Member. The President read a paper "On the Origin of the Augment in the Indo-European Verb." The primitive vowel of the augment is *ə*, like that of the reduplicate syllable; and the reduplication of stems beginning with a vowel was extended by analogy to stems beginning with a consonant. The President's second paper was "On the Passive *r* of the Italic and Celtic Languages." This cannot be the *s* of the reflexive pronoun, since neither in Oscan nor Old Irish does *s* become *r*. In verbal forms in *r* in Sanskrit, Zend, and Greek the *r* follows the stem and not the personal ending. This change of position was accounted for by comparing the passive 2 sing. *legeri-s* or *leger-e* with the active *lege*, and imp. *ama-re* with *ama*. *Leger* was formed on the analogy of *legitur*, the *r* being in all these cases originally sonant, and therefore not possibly the representative of the reflexive pronominal *s*.

Archæological Institute.—Nov. 4.—Mr. J. T. Micklethwaite, V.P., in the chair.—A communication was read from Smyrna from the Rev. J. Hirst.—On the motion of Mr. W. H. St. John Hope, seconded by the Rev. F. Spurrell, the following resolution was unanimously carried: "That this Institute regrets to hear from Mr. Hirst of the destruction which is going on in the Turkish empire, and requests the President and Council to take any steps which they may think fit to lay the matter before the proper authorities with a view to its prevention."—Mr. W. M. Flinders Petrie read a paper "On the Finding of Daphnæ." Mr. Petrie's other discoveries

this year for the Egypt Exploration Fund, at Naukratis, Buto, and Tell Nebesheh, were also briefly described.—Mr. A. Baker read a paper on architecture and archaeology, advocating the closer union of the two sciences.—Among the objects exhibited was a large amphora found with seventeenth-century remains. Mr. E. Badart sent some notes on this vessel. It was thought by the meeting that it was of the period of the Commonwealth, and probably for the importation of crude oil from the Mediterranean.—Mr. Petrie exhibited Egyptian antiquities, including some fine examples in gold.



Correspondence.

THE LONGEVITY OF VANDALISM.

[*Ante*, xiv., p. 279].

It is with pleasure I forward the following information, courteously communicated by Mr. Robert Blair, one of the secretaries to the Society of Antiquarians of Newcastle-on-Tyne, with permission to make use of it. "Unfortunately the Vandal, on whose land they (the tombs) were, is not only the occupier but the owner, and therefore 'a clause in a lease' would not apply. The owner, I understand, threatened that if any fuss were made about the matter he would destroy the circular tomb, the only one now remaining, and the most important. He wanted some stones to build a shelter for cattle, hence the reason for the vandalism. The man was also annoyed by people trespassing—this was the reason given for the destruction of 'Robin of Risingham,' the Roman sculpture on the face of the rock near the next Roman station to the Habitancum. We hesitated to take any hostile steps, knowing, as we did, that under the Ancient Monuments' Protection Act we were powerless, especially after the threat. Both the British Archaeological Association and ourselves have been in communication with the vandal, who has promised not to interfere with the remaining tomb; but never a word concerning the destruction of the other two tombs.

"In a letter, dated November 18, 1886, from 'Hopesley House, near Otterburn,' to a friend of my colleague, D. Hodgkin, the Goth thus writes: 'Mr. Hodgkin need not be afraid, nor any of the Antiquarians of the Society (of Newcastle), of me destroying the Roman tomb at Rochester. My desire is to preserve and protect it from destruction, although I suffer a great deal from trespass, climbing over the wall, and destroying fences; so you may rest assured I won't interfere (*sic*) with the tomb.' Not a word about the two tombs so ruthlessly destroyed!"

Mr. Blair, further, says he did not know that there was a wall, nor yet does he remember any fence about these tombs. The sketch he made in 1878 corresponds with that made in 1855 by Mr. C. R. Smith; both show three and not four tombs, so that one was destroyed between the visit in 1851 of Dr. Bruce, and that of Mr. Smith of 1855.

The question naturally occurs, of what use is the

Ancient Monuments' Protection Act? Here is a case to which such an Act should apply, and yet in which it cannot be applied. It is sincerely to be hoped that this case may lead to some better regulation for the preservation of historical remains.

CHARLES MOORE JESSOP.

98, Sutherland Gardens,
December 13, 1886.

MAIDEN PLACE NAMES.

[*Ante*, xiv., p. 229, *et al.*]

I am glad that Mr. J. H. Round agrees with me regarding the necessity for a "careful topographical examination" of the various Maiden Forts, etc., which are scattered through the country. But, in contending that in many cases "maiden" is the equivalent of the less odorous "midden," I do not, as I said in my former letter, hang any theory on a hard-and-fast line. It is evident that, if the investigation is worth pursuing at all, something more is required to account for the numerous urban Maiden lanes and streets. To arrive at the origin of these, an historic inquiry must be superadded to the topographical one. A beginning might be made with London, in which these thoroughfares are numerous. I have got a little book called *London in Miniature*, without date, but published about the year 1755. It contains a pretty complete directory of the streets, lanes, courts, etc., within the bills of mortality, and among them I find the following:

- "Maiden lane, Church str., Lambeth.
- "Deadman's place [near Dirty lane, Southwark]."
- "Halfmoon str., Covent garden.
- "Long ditch [Tothil str., Westminster].
- "Queen str., Cheapside.
- "Wood str., *ibid.*"

There are also:

- "Maid court, Maiden lane, Bow lane.
- "Maid lane, Gravel lane."

Some of these names may have the same origin as the Nottingham Lane mentioned by Mr. A. Stapleton; others may be derived from tavern-signs; while others may depend on the local formation of the land on which the thoroughfares are situated, or may indicate a boundary line, as in the Dartford-Crayford instance mentioned by Mr. H. W. Smith. They form, at least, a basis for further inquiry.

W. F. PRIDEAUX, Lieut-Colonel.

Calcutta.

THE ANCIENT PARISH OF WOKING.

[*Ante*, xiv., p. 244; xv., p. 38.]

The suggested derivation of Piriford from Peliforde seems to be opposed to the English habits of phonetic change. In English local names, the rough *r* is frequently changed to the smooth *l*; but it may be doubted whether any examples occur of the converse mutation. Thus, Salisbury has become Salisbury, and Shropshire has become Salopshire or Salop; the

* The entries in brackets are added from other parts of the list.

r in these words being softened to l. This is the rule in English, but in French the opposite practice prevails, as may be seen in the conversion of Latin *lusciniola* into French *rossignol*.

D. P. F.

CHINGFORD CHURCH.

Could any of the readers of the *Antiquary* inform me as to the age and period of Old Chingford Church, situate in Chingford, Essex? I have consulted Wright and Morant, but the history of the church is only mentioned in a most perfunctory manner.

C. H. BARHAM.



Reviews.

Norfolk Records: Being a Collection of Record References derived from the Official MS. Indexes preserved in the Public Record Office. By WALFORD D. SELBY. (Goose: Norwich.)

This is the first volume of a publication undertaken for the Norfolk Archaeological Society. It is much to be wished that other societies would follow so excellent an example, and initiate similarly useful work. The idea of the publication is based on the fact that there exist in the Record Office MS. indexes to the various classes of records which "have been compiled at different periods during the last 500 years." Tedious to hunt up, and often difficult, when found, to decipher, these indexes (which are not, moreover, strictly alphabetical in system) are of little practical use to the "researcher" in their present state. If, however, they were all printed on the system here adopted, and an index on modern principles appended to the whole, they would become of the utmost value. This is what is here being done for the references relating to Norfolk, and we heartily congratulate the local Archaeological Society on its enterprise in undertaking work of this character, and on securing so competent an editor as Mr. Walford D. Selby. With this, and with Mr. Rye's *Norfolk Topography* (Index Society), Norfolk antiquaries will have at their disposal aids to research which most other counties, we fear, may have long to wait for.

Cæsar in Kent: the Landing of Julius Cæsar, and his Battles with the Ancient Britons, with some Account of Early English Trade and Enterprise. By the REV. FRANCIS T. VINE. Small 4to., pp. xiii, 242.

Mr. Vine here gives us an interesting account of the first contact of Britain with Rome. His local knowledge has enabled him to supplement the writings of others, and to form an independent judgment upon their theories; and in unhesitatingly advancing the claims of Deal to be the place of Cæsar's landing, we are quite sure that Mr. Vine has settled almost beyond doubt this long-vexed question. Archaeology is greatly assisted always by local know-

ledge, and this little book is a good instance of the fact. Why Mr. Vine should have been so willing to follow the Rev. R. W. Morgan's *British Kymry* in dealing with the British tribes we cannot quite make out, because of late years much has been done towards elucidating this portion of history, and nowhere does he seem to give any heed to the researches of such an authority as Dr. Guest. Surely this is an oversight. Mr. Vine has printed and bound his book with great taste.

Society in the Elizabethan Age. By HUBERT HALL. (London, 1886; Sonnenschein.) 8vo., pp. vii, 291.

Mr. Hall's capabilities as an historian are known to our readers, and we can assure them that in this extremely interesting volume he has given further proof of his capacity to deal with subjects which are calculated to throw considerable light on some of the most important phases of English social life. In this volume he is at once author and researcher. No one could have made a better selection of material, and few could have handled that material so deftly when they had had it placed before them.

Mr. Hall's method is as admirable as it is, we believe, unique. From general treatises, and the mass of literature throwing light upon the state of society, he has obtained the main grouping of his narrative. But he renders this general notice of social manners and customs of real dramatic and historical interest by bringing into the picture the actual figures of personages living at the time. By his examination of documents, he can tell us of the lord and his steward and tenant, the burgess, merchant, churchman, courtier, vintner, and other phases of the life of the period; and from the accounts of personal expenditure or private notes, he produces a narrative which is as fascinating as it is valuable. We have to put up with several reversals of the verdicts of history. Wild Darrel, the typical landlord, is no longer the lustful, quarrelsome, tyrannical embodiment of all that is bad; but he is a shrewd, clever, contemptuous man, oppressed by his relations and the circumstances of his career. Gresham, again, one of the heroes of Londoners, was a money-making State servant, who was honest just because he was successful. So it is with others. We have the fierce light of contemporary record turned upon lives which have been allowed to take their reckoning from tradition and the halo of success, and the result is not always pleasing to one's sense of what ought to have been when Elizabeth was mistress. Mr. Hall is no sentimentalist, certainly. He does not agree with the cry of "the good old times," and he points out some evident evils arising from the Reformation, which its good has altogether overshadowed. The one word of adverse criticism is that oftentimes Mr. Hall lets his style, not unpleasant as a whole, get the better of him, and the reader is left in the dark, and yearns for a footnote of explanation. But otherwise the book is one of rare merit in these days of overhasty work, and we are not at all surprised that it has already reached its second edition. It will certainly long remain a standard work of its kind.

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Enclose 4d. for the First 12 Words, and 1d. for each Additional Three Words. All replies to a number should be enclosed in a blank envelope, with a loose Stamp, and sent to the Manager.

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Bibliotheca Britannica; or, a General Index to the Literature of Great Britain and Ireland, Ancient and Modern, including such foreign works as have been translated into English or printed in the British Dominions; as also a copious selection from the writings of the most distinguished authors of all ages and nations. Two Divisions—first, authors arranged alphabetically; second, subjects arranged alphabetically. By Robert Watt, M.D. Glasgow, 1820. Eleven parts, paper boards, 4to.; price £4.—W. E. Morden, Tooting Graveney, S.W.

Pickering's Diamond Greek Testament. Good copy; newly bound in polished morocco (by Ramage). Gilt on the rough.—Offers to 100, care of Manager.

Lord Brabourne's Letters of Jane Austen; 2 vols. in one; newly half-bound in red morocco; fully lettered; interesting to a Kentish collector.—Offers to 101, care of Manager.

The New Directory of Second-hand Booksellers; large paper copy; interleaved; bound in Roxburgh; 4s. 6d.—102, care of Manager.

Sub-Mundanes; or, the Elementaries of the Cabala, being the History of Spirits, reprinted from the Text of the Abbot de Villars, Physio-Astro-Mystic, wherein is asserted that there are in existence on earth natural creatures besides man. With an appendix from the work "Demoniality," or "Incubi and Succubi." By the Rev. Father Sinistrari, of Ameno. Paper covers; 136 pp.; privately printed, 1886; 10s. 6d.—103, care of Manager.

The Hermetic Works; vol. 2. The Virgin of the World; or, Hermes Mercurius Trismegistus, now first rendered into English by Dr. Anna Kingsford and Edward Maitland, 1885; 134 pp.; cloth boards; 10s. 6d.—104, care of Manager.

Twenty-five vols. Illustrated London News—publishers' binding; also a few Morland and other engravings.—Particulars from S., Carolgate, Retford.

The Antiquary, Nos. 1 to 84. Offers solicited.—H. Tretheny, Silsoe, Ampthill.

Carved oak chest; carved corner cupboard; an eight-legged table.—Sketches from Dick, Carolgate, Retford.

Antiquary, 12 Nos., for 1886; Archaeological Journal, 7 vols. (unbound), 1880-1886; Arundel Society's Chromolithograph, after Fiorenzo.—Offers to Gatrill, Mistley, Manningtree.

Burke's Visitation of Seats and Arms, 2 vols., 1852, £1 1s.; Jesse's London and its Celebrities, 2 vols., 1850, £2 10s.; Longstaffe's Darlington, 1854—Hamerton's Isles of Loch Awe, 1859, 9s.; Joannis Caii de Canibus Britannicus, 1570, £1 (priced by Quaritch, £4 4s.); Ravis's Grammer for Ebrew, Samaritan, Calde, etc., 1648, 7s.; Tale of a Tub, etc., 4th edition, 1705, 8s.; volume containing 7 pamphlets (1750-1790) about the Young Pretender, Prince Charles Edward Stuart, 7s. 6d.—313, care of Manager. (Will this advertiser please send his name and address to the Manager? it was omitted from his letter.)

Stone's Justices' Manual, 20th edition, 12s. 6d.; a number of monumental brass rubbings.—Sparvel-Bayly, Ilford, Essex.

Wordsworth's Excursion, first 4to. edition, 1814, large paper, uncut, original boards, 12s. 6d.; Knight's Old England, 2 vols., folio, half-calf, 17s. 6d.; Fox's Acts and Monuments, edited by Cattley, 8 vols., 8vo., cloth, illustrated, 1837, £1 5s.; Parker Society, complete set of these valuable reprints, 55 vols., including general index, £3 3s.—T. Forster, Museum Street, Colchester.

The Antiquary, first 12 vols., original parts, clean, perfect; exchange for Natural History, Geological, or other Standard Works.—Bell, 24, Seaview Terrace, South Shields.

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Morgan Lloyd's "Llyfr y tri aderyn," or any other of Morgan Lloyd's works.—Palmer, 3, Arybryn Terrace, Wrexham.

Antiquities of St. Mary's Chapel at Stourbridge, near Cambridge, by Jno. Sell Cotman, Yarmouth, 1819.—G. H. M., 5, Brittany Road, St. Leonard's.

Rawlinson's VI. and VII. Monarchies; the last 2 volumes (Longman) Roba di Roma, 1st edition; Days and Hours in a Garden, by E. V. B., small edition; Pomona Britannica, or a collection of the most esteemed fruits at present cultivated in this country, by George Brookshand (London, printed for the author by T. Bersley, Bolt Court, Fleet Street, published by White Coelwane and Co., Fleet Street, etc., 1812); Bunsen's Egypt, vols. 3 and 4; Oldmixon's British Empire in America, 2 vols., London, 1708; Fergusson's Antiquities, good copy, Elliot Stock, 62, Paternoster Row, E.C.